



DragonForce

INHUMAN RAMPAGE



INHUMAN
RAMPAGE
ORIGINAL



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

DragonForce

INHUMAN RAMPAGE

- 2 THROUGH THE FIRE AND FLAMES
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Music transcriptions by David Stocker

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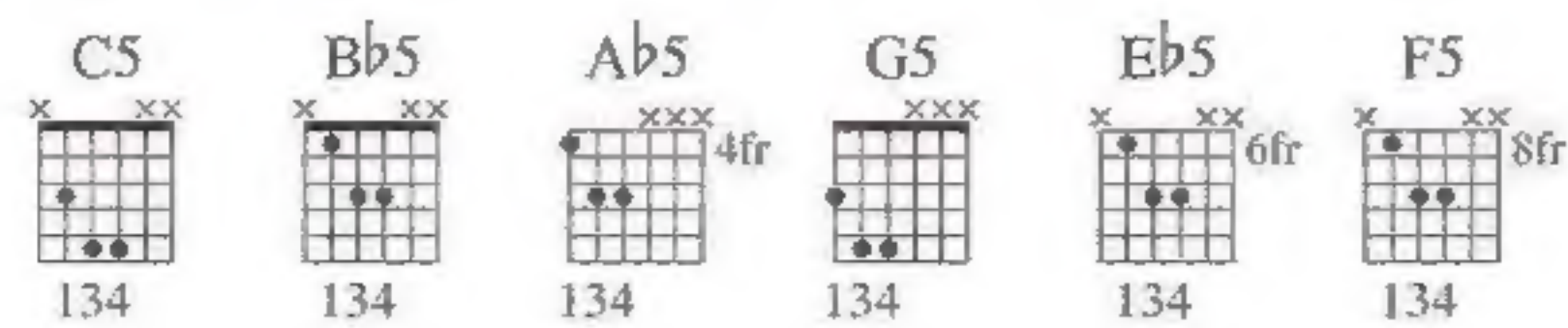
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Through the Fire and Flames

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Very fast ♩ = 200

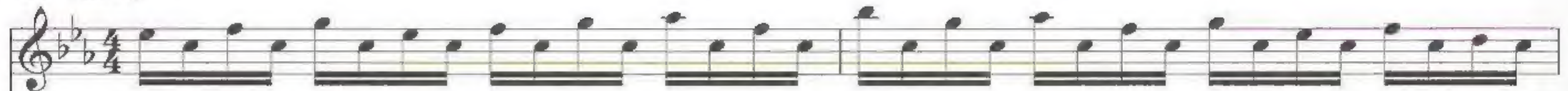
C5
Gtrs. 1 & 2 (elec.)
f
w/ dist.

(cont. in notation)

Riff A

End Riff A

Gtr. 3 (acous.)



C5 NC. C5 NC. A95 G5 NC.

Chord symbols: C5 NC., C5 NC., A95, G5 NC.

Double-time feel

Gtrs. 3 & 4 tacet

Cm7

Riff B

Gtr. 5 (elec.)

G5

Gtr. 3

mf
w/ dist.
P.M.

8 11 8 10 8 10 8 11 8 10 11 10 8 11 8 11 16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13 16 16 13 13 16 16 13 13

Riff B1

Gtr. 6 (elec.)

Gtr. 4

mf
w/ dist.
P.M.

8 10 8 10 8 10 8 11 8 11 8 10 8 10 13 13 13 13 10 10 13 13 13 13 10 10 13 13 10 10 13 13 10 10 13 13 10 10

Riff B2

Gtr. 7 (elec.)

Gtr. 4a *8va*

mf
w/ dist.
P.M.

20 18 20 17 20 17 20 18 20 18 20 18 18 20 18 1 1 1 1 0 0 1 1 1 1 0 0 1 1 0 0 1 1 1 1 0 0 1 1 0 0

Rhy. Fig. 1

w/ variation on repeats

P.M.

Gtrs. 1 & 2

3 3

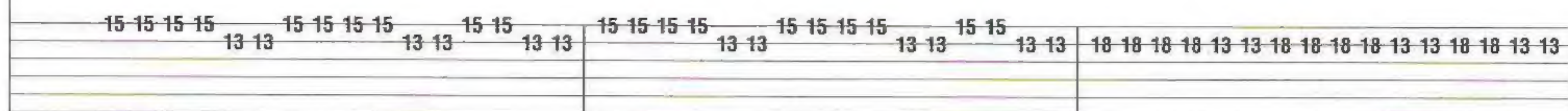
*Chord symbols reflect overall harmony.

A^bmaj7

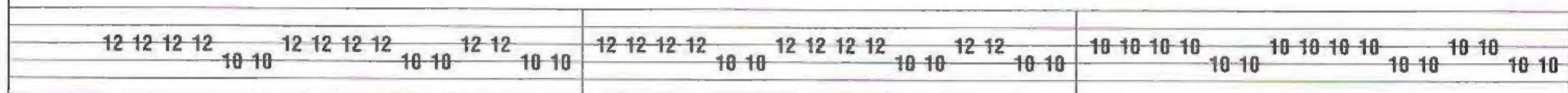
Fm



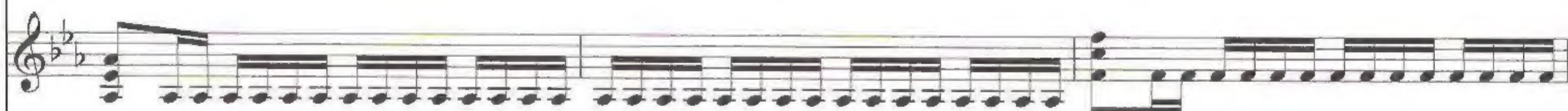
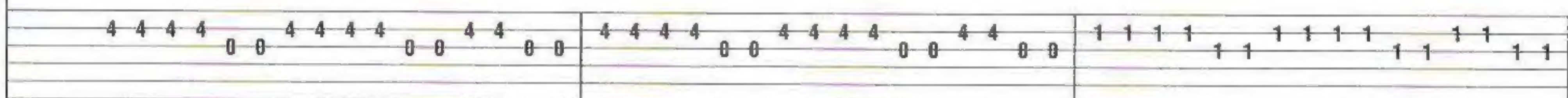
P.M. -----



P.M. -----



P.M. -----



P.M. -----

P.M. -----



Abmaj7

G7

End Riff B



P.M. -----

18 18 18 18 13 13 18 18 18 18 13 13 18 18 13 13 16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13 15 12 13 15 16 13 15 16/18 15/16 15

End Riff B1



P.M. -----

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 13 13 13 13 10 10 13 13 13 13 10 10 13 13 10 10 12 9 10 12 13 10 12 13/15 12/13 12

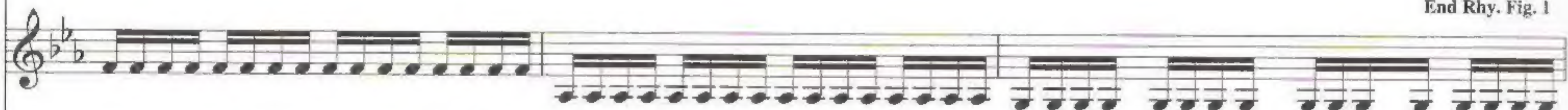
End Riff B2



P.M. -----

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0 1 1 1 1 0 0 1 1 0 0 1 0 1 3 1 1 3 3 3/5 3

End Rhy. Fig. 1



P.M. -----

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 5, 6 & 7: w/ Riffs B & B1

Cm7

Abmaj9

Riff C

Gtr. 8 (elec.)

*mf*

w/ dist.

P.M. -----

8 11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8

Fm

End Riff C



P.M. -----

11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10

Ab5

End double-time feel

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

G5
8va

*w/ bar
Harm.

16 13 13 13 16 18 16 13 16 13 13 13 16 18 16 13

13 10 11 10 13 15 13 10 13 10 11 10 13 15 13 10

1 1 3 1 2 1 1 1 1 3 1 2 1 1

8 8 10 8 9 8 8 8 8 10 8 9 8 8

24

24

24

24

*Hold guitar by vibrato bar and shake to produce wide vibrato.

Verse

Gtrs. 5, 6 & 7 tacet

Cm

Ab

1. On a cold win - ter morn - ing in a time be - fore the light,

Gtrs. 1 & 2

6
6
4

Double-time feel

Rhy. Fig. 2

Gtrs. 1 & 2

7

night. — Fight - ing hard, fight - ing on for — the steel through the

semi-P.H.

semi-P.H.

souls _____ will

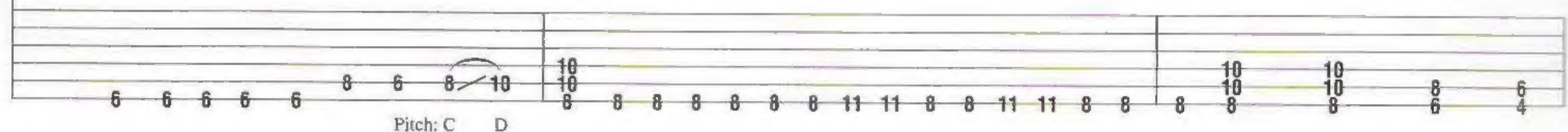
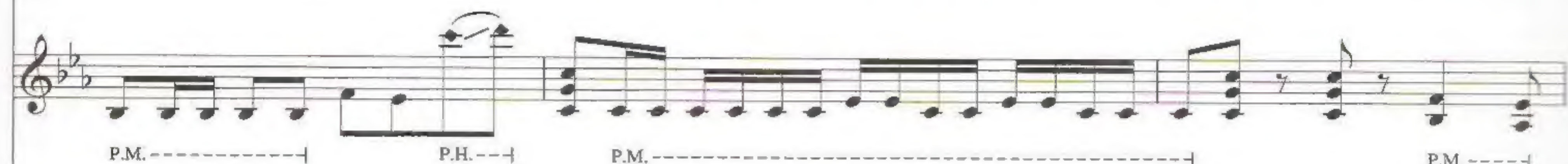
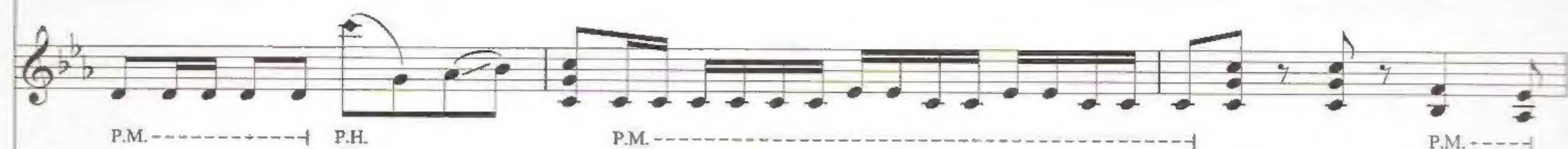
P.M. P.H. ---4

P.M. P.H. ---

Pitch: C D

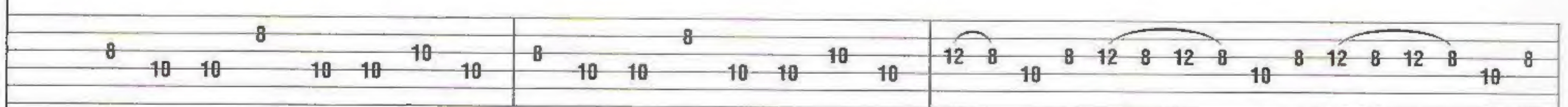
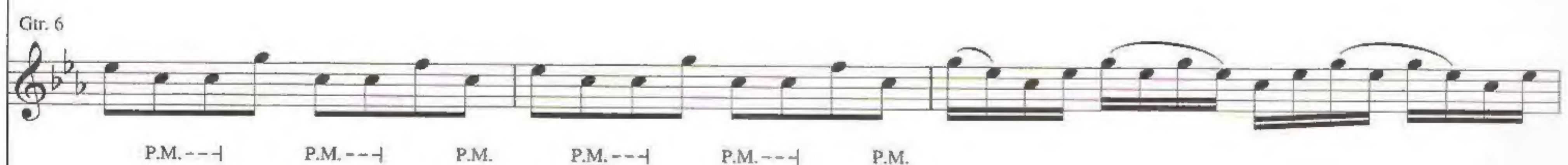
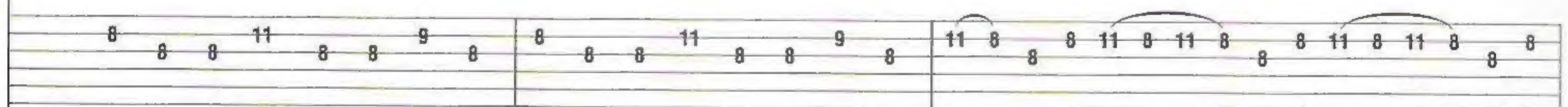
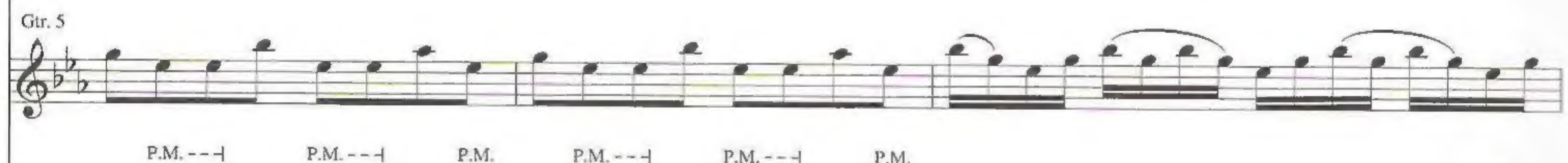
C5

Bb5 Ab5



Fm

Cm7



Rhy. Fig. 3



Ad

go. In fire and pain now

P.M. ---| P.M. ---| P.M.

11 8 8 11 8 11 8 8 11 8 11 8 8 13 10 10 11 10 10 9 10

12 8 10 8 12 8 12 8 10 8 12 8 12 8 10 8 13 10 10 12 10 10 10 10

P.M. ---| P.M. ---| P.M.

3 3 3 3 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6

Bb *Ab5 Bb5*

once a - gain we know. So now we

P.M. ---| P.M. ---| P.M. + + + + + + + w/ slide

13 10 10 11 10 10 9 10 18 15 11 15 18 15 18 15 11 15 18 15 18 15 11 15 18 11 18 11 19 11 20 11 21 X

P.M. ---| P.M. ---| P.M. + + + + + + + w/ slide

13 10 10 12 10 10 10 10 19 15 10 15 19 15 19 15 10 15 19 15 19 15 10 15 19 10 19 10 20 10 21 10 22 X

End Rhy. Fig. 3

P.M. ---| P.M. ---| P.M. P.M. ---|

6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 6 8 6 8

Pre-Chorus

Double-time feel

Gtrs. 5 & 6 tacet

E^b5

B^b5

C5

B^b5

A^b5

fly (Fly) ev ev er er free, free, we're free ah, be - fore the

Rhy. Figs. 4 & 4A

Gtrs. 1 & 2

w/ variation on repeats

P.M.---

thun - der - storm. On On to - wards the wild er - ness, our to - wards the wild er - ness,

C5

B^b5

thun - der - storm. On On to - wards the wild er - ness, our to - wards the wild er - ness,

Gtr. 2

End Rhy. Fig. 4A

P.M.----- P.M. P.M. semi-P.H. P.M.--- P.M.--- P.M.--- P.M.--- semi-P.H.---

thun - der - storm. On On to - wards the wild er - ness, our to - wards the wild er - ness,

Gtr. 1

End Rhy. Fig. 4

P.M.----- P.M. P.M. P.H. P.M.--- P.M.--- P.M.--- P.M.---

thun - der - storm. On On to - wards the wild er - ness, our to - wards the wild er - ness,

Pitch: G

A^b5

C5

B^b5

quest ah.) car - carries on. Far be - yond the

Rhy. Fig. 5

w/ variation on repeats

P.M.---

P.M.---

quest ah.) car - carries on. Far be - yond the

quest ah.) car - carries on. Far be - yond the

P.M.---

P.M.---

quest ah.) car - carries on. Far be - yond the

A \flat 5 C5 B \flat 5 C5 E \flat 5
 sun - down, - far be - yond the moon - light.

Gtr. 6

PM - - - PM - - - P.M. - - -

8 10 10 8 10 10 8 10 8 8 8 8 9 9 11 11 9 9 8 8 8 8

Gtr. 5

PM - - - PM - - - P.M. - - -

10 10 10 10 10 10 10 10 8 8 10 10 8 8 10 10 8 8 10 10

Gtrs. 1 & 2

P.M. - - - P.M. - - -

6 6 4 10 10 10 10 10 10 8 10 8 8 8 8 8 8 8 8 8 8

F5

Deep in - side our hearts and all our

PM - - -

9 9 9 9 11 11 9 9 13 13 9 9 11 11 13 13 9 9 9 9 11 11 9 9 13 13 9 9 11 11 13 13

P.M. - - -

10 10 10 10 8 8 10 10 9 9 10 10 8 8 9 9 10 10 10 10 8 8 10 10 9 9 10 10 8 8 9 9

PM. PM - - - PM - - - PM - - -

10 10 8 8 8 8 10 10 8

Ab5

We feel the pain of a life - time lost

Gtr. 1

T T T T

12 8 5 8 13 8 5 8 17 8 5 8 15 8 5 8

Gtr. 2

T T T T

10 6 3 6 11 6 3 6 15 6 3 6 13 6 3 6

C5 Bb5 N.C.

in a thou - sand days. Through the fire and the flames we car - ry

To Coda

Gtrs. 1 & 2

End Rhy. Fig. 6

P.M.

Fill 1

Gtr. 1

T T T T T T

12 8 5 8 10 8 10 8 5 8 12 8 13 8 12 8

Fill 2

Gtr. 2

T T T T T T

10 6 3 6 8 6 8 6 3 6 10 6 11 6 10 6

A55

Gr. 5

Rhy. Fig. 7

Bb5

Ab5 Bb5

C5

Pitch. B₂

Pitch: F

15

A75 B75 Gm

18/23 23 23\18 18/23 23 23\18 18/23 23\18

T T T T T T T

16 18 16 18 15 18 16 18 16 18 16 18 11 15 11 15

Sya

15/18 18 18 15 15/18 18 18 15 15/18 18 15

13 15 13 15 11 15 13 15 13 15 13 11 13 11 (11)

1/2

w/ bar

1/2

C5

loco

PM

Ab5

/12 12 10 12 12 10 10 13 13 12 12 /12 12 10 10/12 12/13 13/15 15 20 15 20 15 20 13 15 13 15 13 15 12 13 12 13

loco

P.M.

8 8 7 8 8 7 7 10 10 8 8

8 8 7 7/8 8/10 10/12 15 12 15 12 15 12 15 10 12 10 12 10 8 10 8

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in eighth notes. The score is divided into three measures. The first measure contains the melody and bass line. The second measure contains the melody and bass line. The third measure contains the melody and bass line. The score is labeled "P.M." in the first measure of the bass line.

Gtrs. 5 & 6 tacet

Verse

C5

A \flat 5

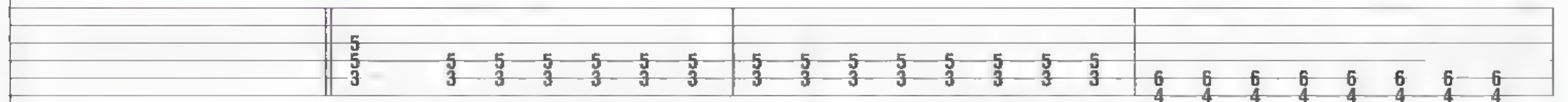


2. As the red day is dawn - ing — and the light - ning cracks the sky, —

Gtr. 1



P.M. —



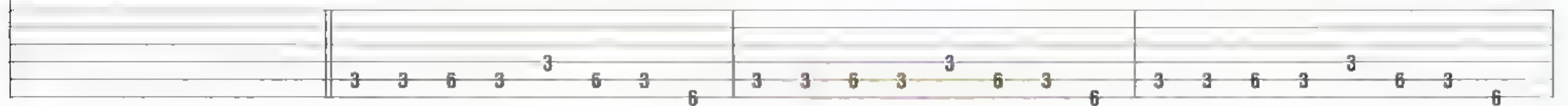
Gtr. 2

Riff D

End Riff D

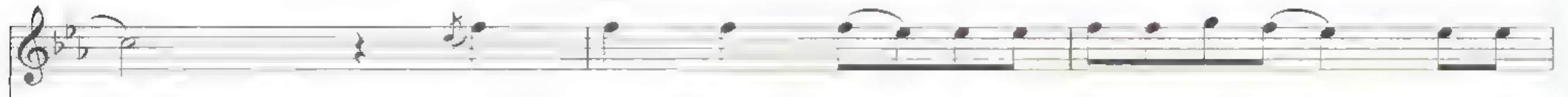


P.M. —



Gtr. 2, w/ Riff D

B \flat 5



— they'll raise their hands — to the heav - ens a - bove — with re -

Ctr. 1



P.M. —

(cont. in slashes.)



C5

Gtrs. 1 & 2

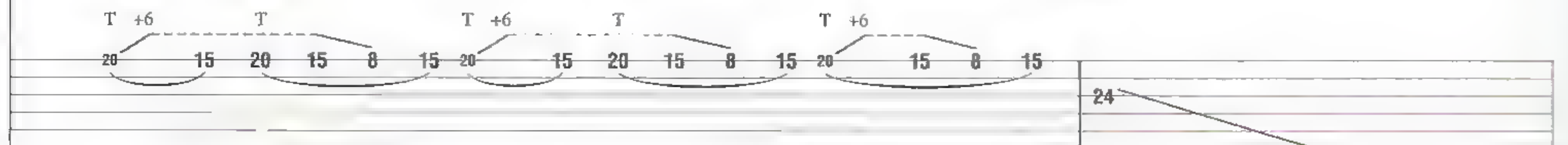


sent - ment in their eyes. —



w/ DigiTech Whammy Pedal

w/ bar Harm.



-3 1/2

-6

Double-time feel

C5 Bb5 Ab5

Run-ning back from the mid - morn - ing light there's a bur - den in my heart. We're

End double-time feel

Bb5 C5

ban-ished from a time in a fall - en land to a life be - yond the stars. In your

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Fm Cm7

dark - est dreams, see to be - lieve our des - ti - ny this

Gtr. 5

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

Gtr. 6

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

Ab Bb

time. And end - less-ly we'll all be free to - night.

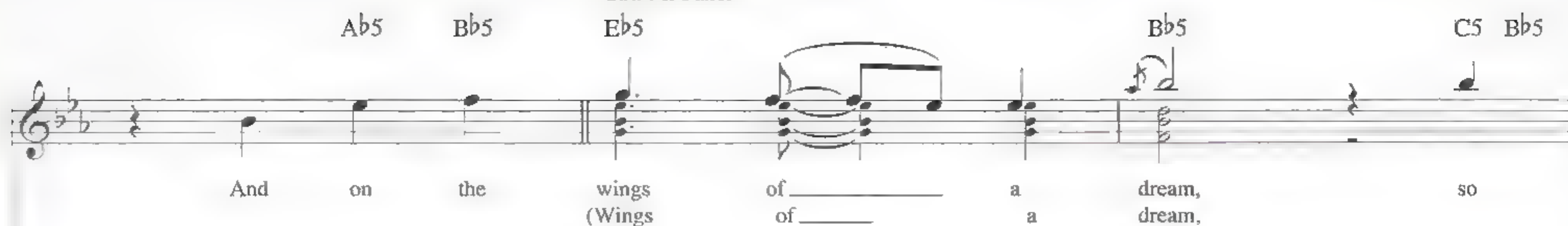
1/2 P.M. --- P.M. P.M. P.M. P.M. P.M. P.M.

P.M. --- P.M. P.M. P.M. P.M. P.M. P.M.

Pre-Chorus
Double-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
Gtrs. 5 & 6 tacet

Ab5 Bb5 Eb5 Bb5 C5 Bb5

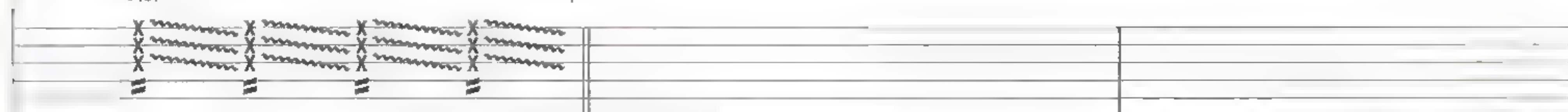


And on the wings of a dream, so
(Wings of a dream, dream,)

*Gtrs. 5 & 6 15ma



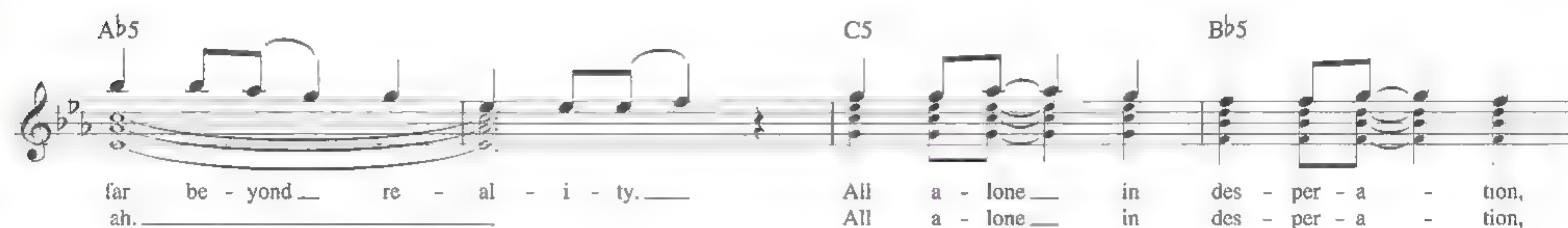
**P.S.



*Composite arrangement

**Tap pick edge against strings while sliding down.

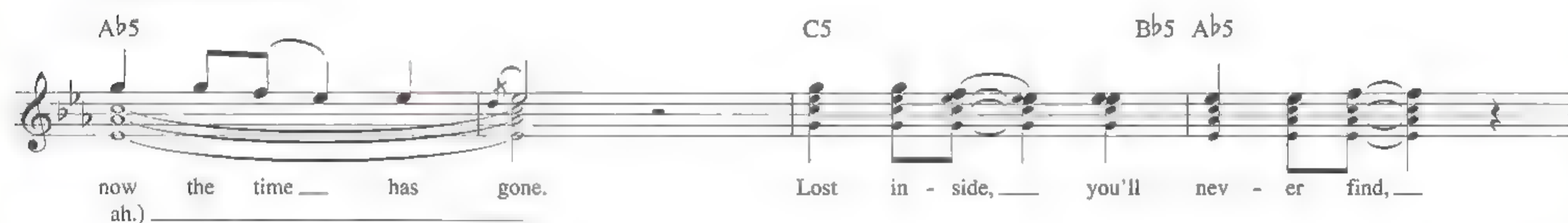
Ab5 C5 Bb5



far be - yond re - al - i - ty. All a - lone in des - per - a - tion,
ah. All a - lone in des - per - a - tion,

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Ab5 C5 Bb5 Ab5



now the time has gone. Lost in - side, you'll nev - er find,
ah.)

C5 Bb5 C5 Eb5 F5



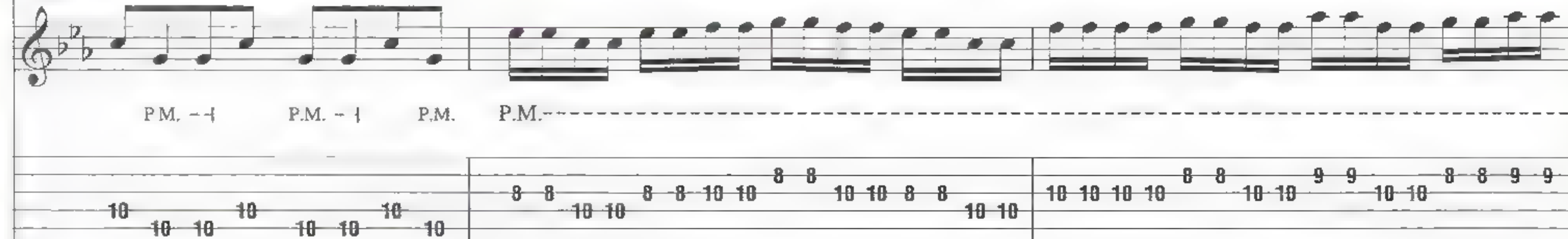
lost with-in my own mind. Day af - ter day, this

Gtr. 6



P.M. -4 P.M. -4 P.M. P.M.

Gtr. 5



P.M. -4 P.M. -4 P.M. P.M.

B \flat 5 NC

mis er - y must go on. So far a -

P.M. ---|

*P.S.

As before

P.M. ---|

**P.S.

**As before

⊕ Coda

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (1 1/2 times)

C5

A \flat 5

on.

Gtr. 6

w/ wah-wah P.M. ---|

Gtr. 5

w/ wah-wah P.M. ---|

Eb5 Ab5 Bb5 C5 8va

P.M. ---| P.M. -----|

20 18 16 18 6/11 11 12 13 12 11 11 11/15 16 15 15 16 16/18 16 15 16 15

12 10 8 10 6/11 8 8 10 8 8 11 13/16 13 16 16/18 15 18 16 17 15

Ab5 Bb5 C5

loco

P.M. ---|

16 16 15 16 15 13 12 15 12 16 15 12 12 12 15 12 15 13 12

15 15 17 15 17 15 13 17 13 15 17 15 15 8 8 8 7 8 7 10 8

Ab5 Bb5

semi-P.H. ---|

10/12 12 15 12 13 15 15 20 15 20 15 20 13 15 13 15 13 15 12 13 12 13 16 12 16 12/15

8 8 10 8 10 10/12 12 15 12 15 12 15 10 12 10 12 10 8 10 8 12/15 13 15 13/15

C5 A25

20 20 20 18 20 18 20 17 | 20 20 18 20 18 20 20 | 18 15 16 15 16 13 15 11 13 11 15 11 13 10 11 10

12 12 10 12 10 12 10 8 10 | 12 12 10 12 10 13 13 | 15 11 13 11 13 10 11 8 9 8 11 8 10 6 8 6

End double-time feel

Gtrs. 5 & 6 tacet

Bb5 Ab5 G5 F5 C5 N.C. Bb5

8va

steady gliss.

16 16 16 16 18 18 16 15 15 16 (16)

8va *luco*

steady gliss.

18 18 18 18 18 18 16 18 20 17 (17)

(cont. in slashes)

C5 Bb5 C5 Bb5

Gtrs. 1 & 2

Whoa, _____ whoa, _____

w/ dist
mf

Gtr. 8 (elec.)

mf
w/ dist.

Gtr. 9 (elec.)
divisi

8 8 | 6 7 8 10 | 11 12 | 9 10 8

The image shows a musical score for the song "Whoa" by The Lumineers. The score is written for three parts: a vocal line, a guitar line, and a bass line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line includes the lyrics "whoa." and "Whoa,". The guitar line features a prominent arpeggiated pattern. The bass line provides a steady accompaniment.

Musical score for guitar and piano, measures 8 and 9. The score includes a treble clef with a key signature of one flat (B-flat) and a common time signature. The guitar part (Gtr.) is written in a single staff, and the piano part (Piano) is written in a single staff. The guitar part features a melodic line with a long sustain, marked with a diamond symbol. The piano part features a sustained chord, marked with a diamond symbol. The score is labeled "Gtr. 8" and "Gtr. 9" for the guitar part, and "Piano" for the piano part. The text "(cont. in notation)" is present at the end of the score.

*Gtrs. 5 & 6

steady gliss.

18

*w/ bar "underwater" effect

*Composite arrangement

* Use tip of tremolo arm to stum lightly, bouncing on strings, moving down neck.

Guitar Solo

Slower, double-time feel ♩ = 170

Gtrs. 8 & 9 tacet

C5

Riff E

End Riff E

PM

Riff E1

End Riff E1

PM

Rhy. Fig. 9

PM

Gtrs. 5 & 6: w/ Riffs E & E1

G5

A^b5

B^b5

End Rhy. Fig. 9

PM

PM

PM

A^b5

C5

B^b5

C5

Gtr. 7 tacet

A^b5

12 12 13 12 10 13

10 10 10 12 10 8 10 8 10

11/13 11/13 11/13 16/20 16 17/20 17

11/13 11/13 13/16 13/16 12/15 12

8/10 8/10

Rhy. Fig. 10

P.M.

Tempo ♩=200

Gtr. 7 tacet

C5

Rhy. Fig. 11

Ab5

End Rhy. Fig. 11

Gtrs.
1 & 2

Gtr. 7

T
15

Gtr. 6

8va

15ma 7

PH

Gtr. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 11

C5 N.C.

C5 N.C.

C5 N.C.

Gtr. 6

8va

Gtr. 7

Gtr. 5

*Downstroke w/bar tip on middle pickup position

C5

Gtr. 10 (elec.)

f
w/ dist.

8 7 5 7 5 6 5 6 5 7 8 8 9/10 8 | 8 9 8 10 8 8 10 11/10 11 13/11 13 13

Bb5
8. a

C5 Bb5 C5 Eb5 C5 Eb5

Gtr. 10 C5 Bb5

8va

*w/ DigiTech Whammy Pedal

+6

Gtr. 11 (elec.)

8va

f

w/ dist

**w/ DigiTech Whammy Pedal

+6

**Set for one octave above when depressed (toe down)

Ab5

8va

+6

8va

+6

Gtr. 11 tacet

Bb5

8va

Gtr. 10

15ma

+6

Gtr. 11 tacet


C5 N.C.

Bbs


F5

15ma---

Gtr. 10



P

Gtr, 11 *15ma* 

Gtr 6

P.M. - - - - -

10 11 13 10 12 13 10 12 13 11 13 10 11 13 13 15 13 11 13

13 20 16 13 20 13 20 16 13 20 13 20 17 10 17 10 17 13 17 10 17

Gtrs. 1 & 2

P.M. P.M. P.M.

C5 N.C.

A \flat 5

Gtr 6

20 20 20 20 18 15 18 15 13 15

20 16 11 18 15 11 20 16 11 22 18 11 20 16 11 18 15 11 20 16 11 22 18 11

Gtr 5

15 15 15 15 15 11 15 11 10 11

16 8 11 15 8 11 16 8 11 18 8 11 16 8 11 15 8 11 16 8 11 18 11 8

Gtrs 1 & 2

P.M. P.M. P.M.

6 6 4 6 6 4 6 6 4 6 6 4 4 4 6 6 4

B \flat 5 N.C.

B \flat 5

A \flat 5

B \flat 5

Gtr 6

20 16 16 17 17 16 16 18 16 18 20 16 16 15 18 15 18 13 18 13 18 22

17 19 16 18 16 18 18

Harm w/ bar

loco

-3 1/2

Gtr 5

23 20 21 20 21 20 21 23 20 21 18 23 18 23 18 22 18 22 22 15 17 13 15 13 15 15

Harm w/ bar

loco

-3 1/2

Gtrs 1 & 2

P.M.

6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4

FS

[illegible]

The musical score is divided into two systems. The first system is for the guitar (Gtr.) and the second system is for the guitar solo (Gtrs. & 2). The guitar part is in C5 and Bb5. The guitar solo part is in C5 and Bb5. The guitar solo part is in C5 and Bb5. The guitar solo part is in C5 and Bb5.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1st 11 meas.)

Abs

Gtr. 5

semi-P.H.

semi-P.H.

C5

w/ bar - - - - -

Gtr. 6

semi-P.H.

w/ bar - - - - -

loco

Gtr. 10

13

E 15

13 12 15 12

15 15 16 15 16 15 16 15 16 15

G5 **Ad5**

10 13 12 10

11 11 13 11 13 11 13 11 13 11

C5

12 13 15 12 13 15 13 13 15 16 13 15 16 13 13 16 14 13 16 14 15 18 15 17/19 18 21 18 16 16 13 13 13 13 13 13 13 13

B25

[illegible]

End double-time feel

C5

The image shows a musical score for the piece "Now Here We" by John Williams. The score is written for piano and guitar. The piano part is in the upper staves, and the guitar part is in the lower staves. The key signature is B-flat major (two flats). The tempo is marked "Allegretto" (Allegro). The score includes lyrics: "Now here we". The guitar part includes fingerings and a section labeled "PM" (Palm Mute) at the bottom. The score is divided into two systems, each with a piano staff and a guitar staff. The guitar staff includes a section with a "PM" (Palm Mute) marking and a section with a "3" (triple) marking. The score is for a piece by John Williams, and the title is "Now Here We".

Bridge

Gtrs. 5 & 6 tacet

C5

A \flat 5

B \flat 5



are with their blood on our hands.

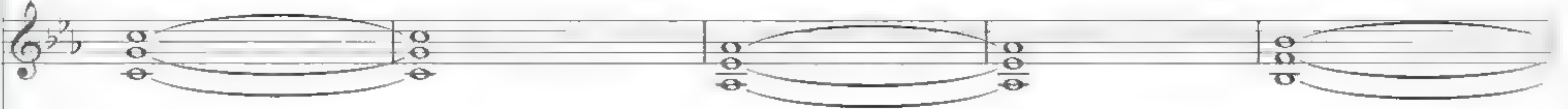
We fought so hard, now can



(Ah, blood on our hands. Ah,

Ah,

Gtrs. 1 & 2

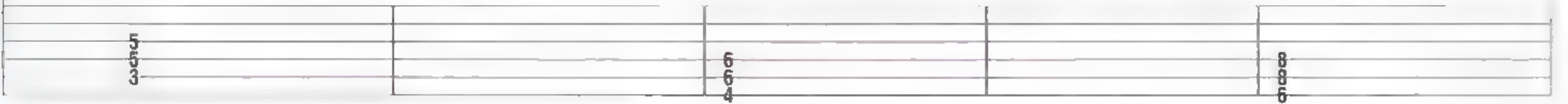


are with their blood on our hands.

We fought so hard, now can

(Ah, blood on our hands. Ah,

Ah,

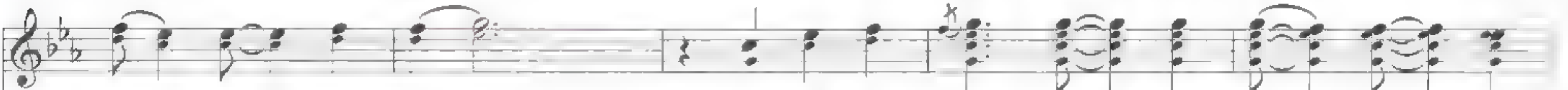


(Ah, blood on our hands. Ah,

Ah,

E \flat 5

C5



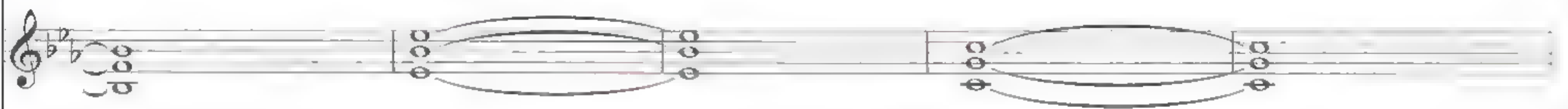
we understand?

I'll break the seal of this curse if I



we understand.

Ah.)



we understand?

I'll break the seal of this curse if I

we understand.

Ah.)

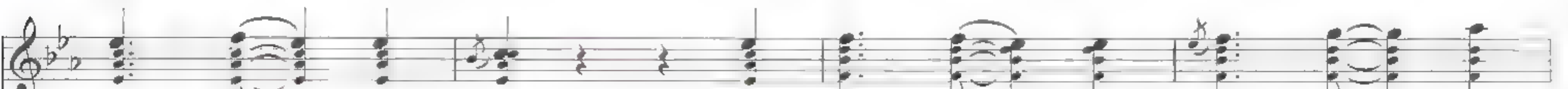


we understand.

Ah.)

A \flat 5

B \flat 5



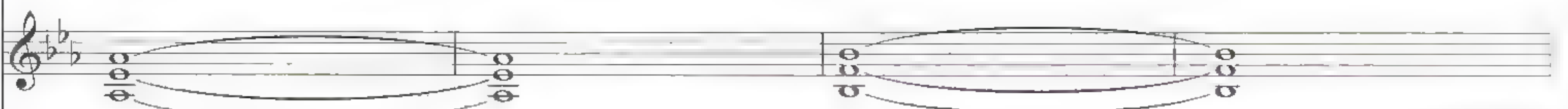
possibly can,

for freedom of every



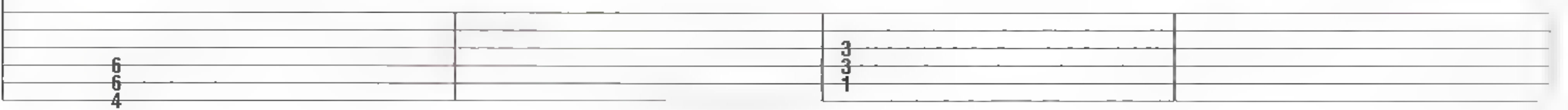
possibly can,

for freedom of every



possibly can,

for freedom of every



possibly can,

for freedom of every

(cont. in slashes)

Ab5

Gte. 1 **X**

(Gtr. 2, cont. in notation) P.S.

Pitch: G

wait for _____ the day. _____ For the lives all _____ so wast - ed _____ and

gone. _____ We feel the pain _____ of a life - time _____ lost

Gtr. 5

Gtr 6

G5

End double-time feel

Gtr 10

13 17 17 16 15 16 15 17 16 17 17 17 17 17 13 17 13 15 15 13 12 13 11 15 16 15 11 16 15 11 16 15 11 16 15 11 15 11

Ctrs. 1 & 2

 PM ----- (cont. in slashes)

Gtr. 10 tacet

C5

Gtr. 1 & 2

Bb5

Eb5

Gtr 6

P.M.

20 18 18 20 18 18 20 18 18 20 20 18 18 20 18 20 20 18 20 20

Gtr 7

PM

Gtr 5

PM

12 11 11 12 11 11 12 11 | 11 12 12 11 11 12 10 8 | 10 12 12 10 12 12 10 12

FS

20 18 18 20 21 20 18

PM

P.S.

8 7 7 8 10 8 7

PM

P.S.

12 10 10 12 13 12 10 8

[illegible]

(cont. in notation)

81a

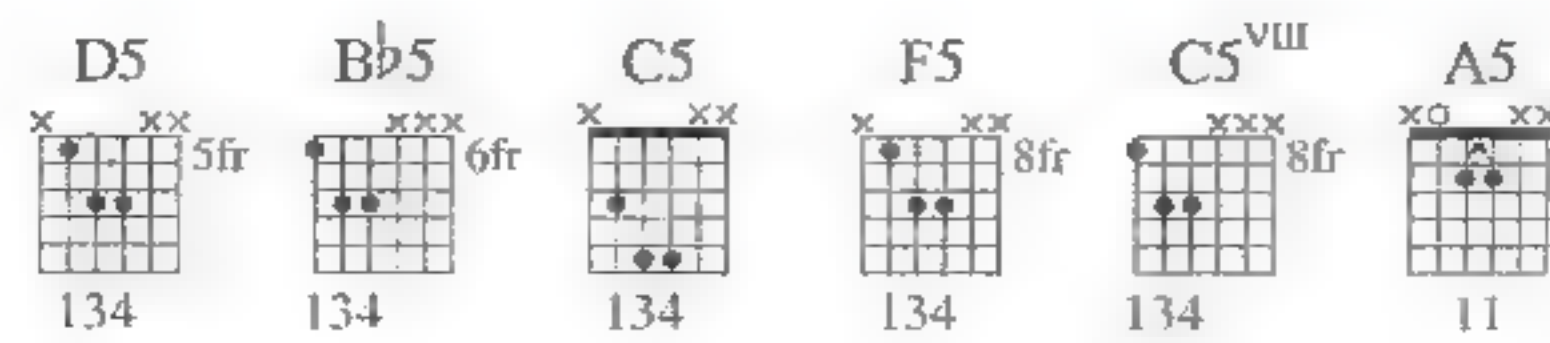
81 82 83 84 85 86 87 88 89 90

A \flat 5 G5 F5 E \flat 5 G5 F5 E \flat 5 D5 G5 N.C. C5 B \flat 5 C5 N.C.

42

Revolution Deathsquad

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtr. 6: 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro
Very fast ♩ = 250

D5

Gtr. 5 (dist.)

mf

loco

TAB

Gtr. 1 (dist.)

f

P.M.

TAB

Gtr. 2 (dist.)

f

P.M.

TAB

Gtrs. 3 & 4 (dist.)

f

P.M.

TAB

E⁵ **D⁵**

18 20 18 20 20 18 18 17 19

14 15 14 15 15 14 14 17 15

10 12 10 12 12 10 10 9 12

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bb⁵ **D⁵** **C⁵**

8va

17 19 19 17 19 10 20 18 20 20 18

14 15 15 14 15 14 15 14 15 17 14

10 12 12 10 12 10 12 10 12 13 10

P.M. P.M. P.M. P.H. 15ma

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

7 7 5

CS

18 14 17 15 18 14 20 15 20 15 20 15 18 14 20 18 17 13 20 18 17 13 15 11 17 13 15 11 17 13 13 10 15 11 13 10 15 11

10 10 10 12 12 12 12 12 10 10 13 10 13 10 13 10 8 10 8 10 8 10 6 8 6 8

Gtrs. 3 & 4
PM

F5 N.C. F5 C5 N.C.

Gtr. 5
8va 17

Gtr. 1
15ma
P.H.
w/ bar
13 (13)
-3 1/2
8va

Gtr. 2
P.H.
w/ bar
6 (6)
2 1/2

Gtrs. 3 & 4

8va
tr
+
T
16 (12)
17 (12)
15 (12)
19 (15)

loco
tr
+
T
12 (7)
13 (8)
12 (8)
15 (12)

Gtr 5 tacet

B75 N.C. Bb5 N.C. A5 N.C.

PH.
w/ bar

PH

PH.
w/ bar

PH.
w/ bar

PH.
w/ bar

PH.
w/ bar

loco

8va

loco

15ma

11 (11)

11 (11)

11 (15)

10 (22)

13 10 12 10 10 10 13 10 10 12 12 10

14

12 (15)

10 (13)

14 15 14 12 12 15 14 15 14 15 12 14 15 14 12

14

PM

PM

PM

PM

PM

Verse

Gtrs. 1 & 2 tacet

*D5

1. Fly - ing o - ver dark - ened skies the bat - tle will call.
2. Search - ing through the mem - o - ries to o - pen the door.

Dis - tant an - gels cry - ing in the
Liv - ing on the edge of life like

Rhy. Fig. 1

Gtrs. 3 & 4

w/ variation on repeats

P.M.

P.M.

P.M.

*Chord symbols reflect basic harmony

C5

eye of the storm. And the world falls un - der the star - light
nev - er be fore. And the ground chants un - der the moon - light

P.M. P.M. semi P.H. P.M. P.M. ---

7 5 3 5 8 7 5 3 5 7 5 3 5

P.M. P.M. semi-P.H. P.M. P.M. ---

7 5 3 5 8 8 5 3 5 7 5 3 5

Bb5 C5 D5

shin - ing from heav - ens be - low. Long years of pain and sor - row
fac - ing their fears all the same. Heav - ens fear now o - pen wide and

Gtrs. 3 & 4

P.M. ---

Fill 1
Gtrs. 1 & 2

Harm.

Pitch: D

*Slide up and down string while picking 16th notes. Initial harmonic located one-fourth the distance between the 2nd & 3rd frets

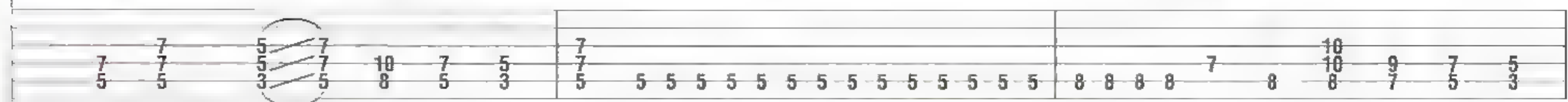
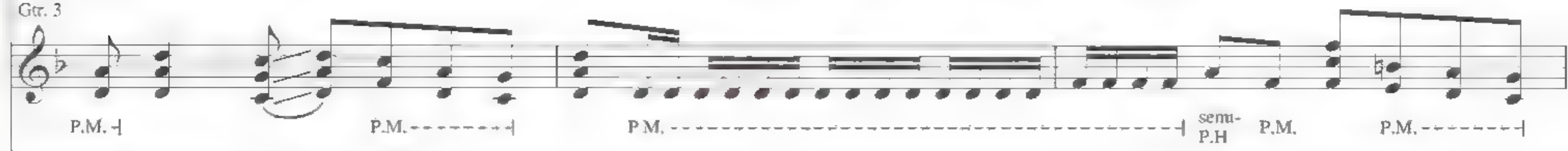


search - ing for more. _
up for the call. _

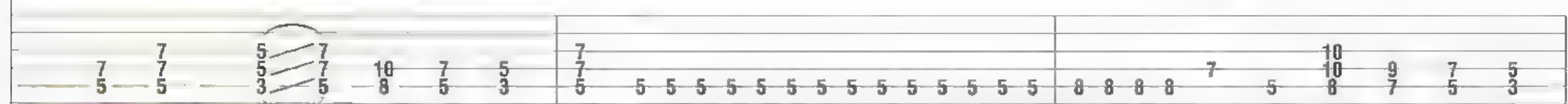
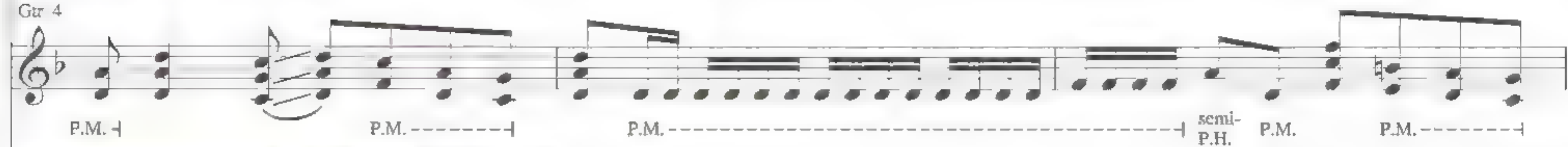
Cry for the touch of an - gels nev - er___ be - fore. And the
All in stark re - al - i ty the an gels___ will fall. And the

And the
And the

Gr. 3

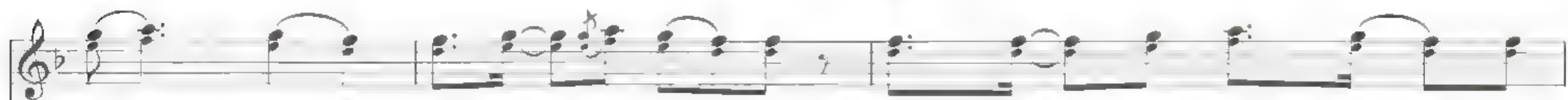


Gr 4

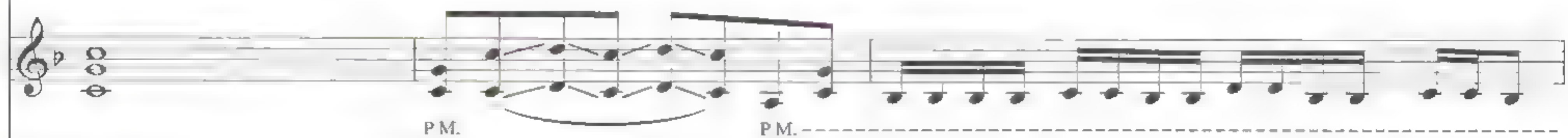
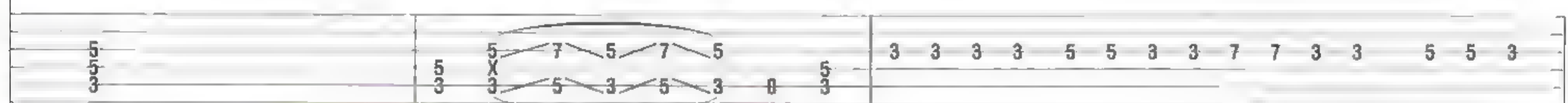
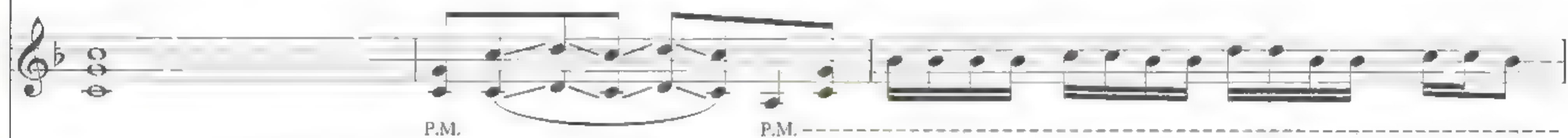


C5

Bb5



stars ____ fall ____ on the ____ ho - ri - zon, on - wards _ and up through _ the
world _ cries ____ out for ____ the si - lence, lost in ____ the voic - es ____ un -



C

Bb5

C5

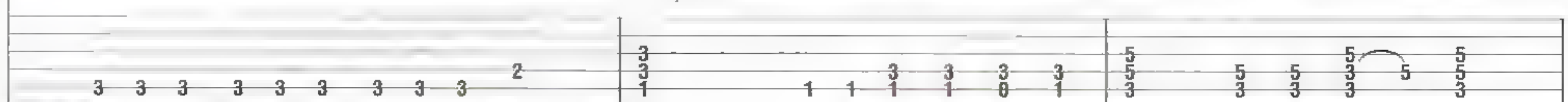


pain. _____
known. _____

Ride _____ the wind _____ and fight the de - mon
Blind - ed by _____ the force of e - vil

End Rhy. Fig. 1 Rhy. Fig. 2

*Grs. 3 & 4



*Composite arrangement

B2

in shin ing bright.
to the night.

T T T T T T T T

15 12 8 12 15 12 13 12 8 12 15 12 13 12 8 12 8 5 8 12 8 10 8 5 8 12 8 10 8 5

T T T T T T T T

12 8 5 8 12 8 10 8 5 8 12 8 10 8 5 8 5 1 5 8 5 7 5 1 5 8 5 7 5 1

C5

Stand - ing to - geth - er for - ev - er on - ward,
Nev - er be - fore have they seen the dark - ness,

Gtrs. 3 & 4

P.M.

5 3 3 3 3 3 3 5 3 3 3 3 3 3 5 3 3 3 3 3 3 5 3 3 3 3 3

Fill 2
Gtr. 3

T T T T T T T

3 7 8 7 10 7 8 7 12 7 10 7 8 7 10 7 0 3 5 3 7 3 5 3 8 3 7 3 5 3 7

P.M. PH

Pitch: C#

Fill 2A
Gtr. 4

T T T T T T T

5 8 10 8 12 8 10 8 13 8 12 8 10 8 12 8 1 0 3 0 3 0 1 0 5 0 3 0 2 0 3

P.M.

F5 Bb5 C5

flames burn - ing strong. — Hot wind in hell — of pain and sor - row
 now they're — all gone. — Out from the shad - ows, storm - ing on — the

P.M. --- P.M. ---

D5 C5 Bb5 G5

now and ev - er on - wards. We stare in - to — the
 wings of rev - e - la - tions. Your soul will feel — no

P.M. ---

Dm C

dawn of a — new world —
 mer - cy come — the dawn.

Gtr 3 End Rhy. Fig. 2

P.M. --- P.M. --- semi-P.H. --- P.M. --- semi-P.H. ---

Gtr 4

P.M. --- P.M. --- semi-P.H. --- P.M. --- semi-P.H. ---

Pre-Chorus

A5 NC.

Bb5

D5

Cry out — for the fall — en he — roes lost in time — a — go. —
 Hold on for the morn — ing af — ter, nev — er to — let go. —

Riff A

$\begin{smallmatrix} \text{p} \\ \text{p} \end{smallmatrix}$

w/ bar

$\begin{smallmatrix} 17 \\ \times \\ 14 \end{smallmatrix}$

Gtr. 3 & 4

P.M. ———— | P.M. ———— | P.M. — |

$\begin{smallmatrix} 7 \\ 7 \\ 5 \end{smallmatrix}$ 5 5 5 5 5 $\begin{smallmatrix} 7 \\ 7 \\ 5 \end{smallmatrix}$ 5 5 5 5 5 $\begin{smallmatrix} 7 \\ 7 \\ 5 \end{smallmatrix}$ 5 5

C5

Bb5

A5

In our minds they still — be — long — when the
 In the fires — burn — ing strong, when the

w/ bar

$\begin{smallmatrix} 15 \\ \times \\ 12 \end{smallmatrix}$

w/ bar

$\begin{smallmatrix} 13 \\ \times \\ 10 \end{smallmatrix}$

w/ bar

$\begin{smallmatrix} 11 \\ \times \\ 8 \end{smallmatrix}$

$\begin{smallmatrix} 12 \\ \times \\ 9 \end{smallmatrix}$

P.M. ———— | P.M. ———— | P.M. — |

$\begin{smallmatrix} 3 \\ 3 \\ 3 \end{smallmatrix}$ 3 3 3 3 $\begin{smallmatrix} 3 \\ 3 \\ 3 \end{smallmatrix}$ 3 3 3 3 $\begin{smallmatrix} 3 \\ 3 \\ 3 \end{smallmatrix}$ 3 3 $\begin{smallmatrix} 3 \\ 3 \\ 3 \end{smallmatrix}$

Bb

C5

End Riff A

D5

Bb5

Rhy. Fig. 3

Gtrs. 3 & 4

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The lower staff is in bass clef and contains a whole rest in the first measure, followed by a whole note G2 in the second measure, a whole note F2 in the third measure, a whole note E2 in the fourth measure, a whole note D2 in the fifth measure, a whole note C2 in the sixth measure, a whole note B1 in the seventh measure, and a whole note A1 in the eighth measure.

Interlude

D5

Rhy. Fig. 4

Bb5

C5

D5

Gtrs.
3 & 4

Diagram showing a guitar solo with a long sustain (a.) and a rhythmic figure (Rhy. Fig. 4) in the background.

Gtr. 1

Diagram showing a guitar solo (Gtr. 1) with a semi-palm mute (semi-P.H.) effect.

Gtr. 2

Diagram showing a guitar solo (Gtr. 2) with a semi-palm mute (semi-P.H.) effect.

Bb5

F5

C5

Diagram showing a guitar solo (Gtr. 1) with a semi-palm mute (semi-P.H.) effect.

Diagram showing a guitar solo (Gtr. 2) with a semi-palm mute (semi-P.H.) effect.

D5

Bb5

C5

D5

(cont. in notation)

Riff B

Diagram showing a guitar solo (Riff B) with a palm mute (P.M.) effect.

Riff B1

Diagram showing a guitar solo (Riff B1) with a palm mute (P.M.) effect.

F5

C5

F5 N.C.

End Riff B

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 17 (quarter), 20 (quarter), 20/22 (quarter), 20 (quarter), 17 (quarter), 18 (quarter), 20 (quarter), 18 (quarter), 20 (quarter), 20/22 (quarter), 20 (quarter), 18 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 19.

Pitch: A

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 10 (quarter), 10 (quarter), 10/11 (quarter), 10 (quarter), 10 (quarter), 7 (quarter), 9 (quarter), 7 (quarter), 9 (quarter), 9/10 (quarter), 9 (quarter), 7 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 8.

Pitch: F

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 10 (quarter), 10 (quarter), 10/11 (quarter), 10 (quarter), 10 (quarter), 7 (quarter), 9 (quarter), 7 (quarter), 9 (quarter), 9/10 (quarter), 9 (quarter), 7 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 8.

D.S. al Coda 1

Bb5 A5 G5 A5 Bb5 C5

Bb5 N.C.

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 10 (quarter), 9 (quarter), 7 (quarter), 9 (quarter), 10 (quarter), 8 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 8.

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 8 (quarter), 7 (quarter), 5 (quarter), 7 (quarter), 8 (quarter), 5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 5.

Staff 1: Treble clef, 3/4 time. Notes: F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Accents on F5, G5, and C5. A wavy line indicates a tremolo effect on the final F5.

Staff 2: Bass clef. Notes: 8 (quarter), 7 (quarter), 5 (quarter), 7 (quarter), 8 (quarter), 10 (quarter), 10 (quarter), 8 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A wavy line indicates a tremolo effect on the final 8.

⊕ Coda 1

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 4

D5

B \flat 5

C5

D5

a. _____

Gtr. 1

P.M. -----

Gtr. 2

P.M. -----

B \flat 5

F5

C5

semi-P.H.

semi-P.H.

End double-time feel

Gtrs 1 & 2: w/ Riffs B & B1

D5

B \flat 5

C5

D5

F5

C5

NC

B75 A5 B75 C5

5

D

Harm w bar

5

Pitch: D

Gtrs. 3 & 4

A5

N.C.

T

17 13 10 13 17 13 16 13 10 13 17 13 16 13 10 13

Harm

2.25 7 12

Pitch: A

*Execute harmonic and slide as before.

T

9 5 2 5 9 5 8 5 2 5 9 5 8 5 2 5

Harm

2.25 7 12

Pitch: A

**Execute harmonic and slide as before.

P.M.

Gtrs. 1-4 tacet
D5

Bb5 C5

*Gtr. 6 (dist.)

P.M. P.M.

*Doubled throughout

D5 A5 Bb5 C5

P.M. P.M.

Guitar Solo

Gtr. 6 tacet
D5

Gtrs. 3 & 4

Gtr. 7 (dist.)

f

-1/2

w/ bar

-1/2

C5

Sya

*w. DigiTech Whammy Pedal

*Set for one octave above when depressed (toe down)

Bb5

P.M.

(cont. in notation)

Gtr. 7

Gtr. 1

**w/ slide

***w/ octaver

10

**Detach vibrato bar and use as a slide

***Set for one octave above

Gtr. 2

†w/ slide

††w/ octaver

10

†Detach vibrato bar and use as a slide

††Set for one octave above

C5 Dm C Bb § §

Gtr. 1

loco

(10) 13 18

18 10 10 13 11 10 10 10 9 7 9 10 9 10

Gtr. 2

loco

(10) 13 18

7 7 6 10 8 6 7 6 7 5 7 5 7 5 7

Gtr. 5 *8va*

19 19 18 17 20 18 19 18 19 17 19 17 19 17 19

Gtrs. 3 & 4

P.M. PM PM P.M.

0 0 3 3 3 3 3 3 2 2 0 0 0 0 0 0 0 0

C Dm C Bb

11 10 11 13 12 ^{1/2} (12) 13 13 11 10 10 10 10 13 11 10 10 10 10 9 7 9 10 9 10

8 6 8 5 8 (8) 5 8 6 7 7 7 6 10 8 6 7 6 7 5 7 5 7 5 7

8va

20 18 20 22 20 (20) 22 20 18 19 19 19 18 17 20 18 19 18 19 17 19 17 19 17 19

P.M. P.M. P.M. PM P.M. P.M.

2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 0 0 0 0 0 0 0 0

C A5 C5 Dm C E2

9 10 8 7 8 10 9 10 | 9 10 10 10 11 11 8 12 | 22 22 20 17 20 17 20 17 | 17 20 18 20 22 18 15

5 7 5 8 5 7 5 7 | 5 7 7 6 8 8 10 13 | 10 10 13 10 13 10 12 10 | 10 12 10 12 14 15 12

17 19 17 15 17 19 17 19 | 22 24 24 22 24 24 22 25

2 3 2 3 2 3 2 3 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0

2 3 2 3 2 3 2 3 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0

C Csus4 Dm C Bb

20 18 20 18 | 20 17 20 17 | 20 17 20 22 | 20 20 18 17 18 17 18 17

12 10 12 10 | 13 10 13 10 | 13 14 13 15 | 17 17 15 18 15 13 15 18

5 5 8 6 8 6 7 6

2 3 2 3 2 3 2 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2

2 3 2 3 2 3 2 3 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0

C5

First system (Guitar 1 & 2):

Staff 1: (17) 18 17 17 17 18 17 18 22 22 20 24 24 20 24 20 22 20 22 20 22 22 23 22 23 22 23 23 25 23 25

Staff 2: (18) 15 13 14 13 15 13 15 18 18 17 20 22 20 22 20 17 18 17 18 17 18 18 20 18 20 18 20 20 22 20 22

Staff 3: (6) 7 5 7 5 7 5 7 6 6 5 8 10 8 5 8 5 6 5 6 5 6 6 8 6 8 6 8 8 10 8 10

Staff 4: PM PM PM PM PM PM PM

Staff 5: (1) 0 1 0 1 0 1 0 1 5

Gtrs. 1 & 2 tacet
Am

G

F5

G

Gsus4

Am

Gtr. 9 (dist.)

Staff 1: f w/ wah-wah

Staff 2: 5/9 5/10 10 8 8 13

Gtr 8 (dist.)

Staff 1: f w/ wah-wah PM.-----

Staff 2: 5 5 5 5 5 7 5 7 5 7 5 7 5 7 10 12 12 9 9 12

Gtrs. 3 & 4

Staff 1: P.M.----- P.M. P.M.----- P.M. PM

Staff 2: 5

The musical score is presented in five systems. The first system shows the beginning of the guitar solo with a treble clef and a key signature of one sharp (F#). The second system continues the solo with a treble clef and a key signature of one sharp. The third system introduces the piano accompaniment with a bass clef and a key signature of one sharp. The fourth system continues the piano accompaniment with a bass clef and a key signature of one sharp. The fifth system shows the final measures of the piano accompaniment with a bass clef and a key signature of one sharp.

The guitar solo is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The solo is marked with a 'P.H.' (Piano Harmonic) and a 'Pitch: C#'.

The piano accompaniment is written in bass clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The accompaniment is marked with a 'P.M.' (Piano Melody) and a 'Pitch: C#'.

G5

100

Half-time feel

Gtrs. 8 & 9 tacet

E5 N.C. C5 N.C. D5 N.C. E5 D5 E5 N.C.

*Gtr. 10 (dist.)

f
w/ side

12 19 12 (12) 19 (19) 17 (17) 12 12 (12) 17 (17)

Loco

*Doubled throughout

Gtrs. 3 & 4

P.M. -----| P.M. -----| P.M. -----| P.M. --| P.M. P.M. -----|

2 2 2 2 2 5 5 5 5 5 7 7 7 7 7 9 9 7 7 2 2 2 2 2

D.S.S. al Coda 2

End half-time feel

Gtr. 10 tacet

Dm C Bb

Gtr. 10

12 (12) 7 (7) 12 (12) 5

Gtr. 1

10 10 10 13 11 10 10

Gtr. 2

7 7 6 10 8 6 7 6

Gtrs. 3 & 4

P.M. -----| P.M. -----| P.M. --| P.M. --| P.M. -----| P.M.

5 5 5 5 5 7 7 7 7 7 4 4 4 7 7 7 3 3 3 3 2 2 0

Θ Coda 2

Gtrs. 1 & 2 tacet

E5

Gtr. 3

A musical score for the song 'The Rose Tree'. The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure shows the vocal line starting with a quarter note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment starts with a quarter note G2, followed by a quarter note G2, and then a half note G2. The second measure shows the vocal line with a quarter note A4, followed by a quarter rest, and then a half note A4. The piano accompaniment starts with a quarter note A2, followed by a quarter note A2, and then a half note A2. The third measure shows the vocal line with a quarter note B4, followed by a quarter rest, and then a half note B4. The piano accompaniment starts with a quarter note B2, followed by a quarter note B2, and then a half note B2.

Gir 4

The musical notation for the 'P.M.' section consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes, with some notes beamed together. The section is marked 'P.M.' at the beginning.

B5 B \flat 5 A5 E5

858

Gar 5

[illegible]

3 & 4

[illegible]

[illegible]

End Rhy. Fig. 5

P.M. 4

PM

PM.

• 3 & 4 w/ Rhy Fig 5

ES

C5

The image shows the musical notation for Riff C, consisting of two systems. Each system includes a standard musical staff with a treble clef and a guitar tablature staff below it. The tablature uses numbers 12 through 24 to represent fret positions. The first system of tablature is: 24 19 20 21 21 20 22 19 22 19 22 19 22 20 21 | 24 24 19 20 19 20 20 19 22 19 22 22. The second system of tablature is: 17 12 12 14 14 12 14 12 15 12 14 12 14 | 17 17 12 12 12 12 14 12 14 12 15 14. The text 'End Riff C' is written at the end of the second system.

End Rift C

13.

C5

[illegible]

D5 Bb5

Gtr. 1

13 13 13 15 14 15 13 13 13 15 14 15 13 13 13 15 14 15 15 14 15 13 15

Gtr. 2

14 14 14 12 15 12 14 14 14 12 15 12 14 14 14 12 15 12 12 15 12 14 12

Rhy. Fig. 6

Gtrs 3 & 4

P.M. P.M.

7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 5 5 5 5 8 8 6 6

D5 Bb5

13 13 13 15 14 15 13 13 13 15 14 15 15 14 15 14 12 15 12 15 15 16 15 16 13 18 13 18

14 14 14 12 15 12 14 14 14 12 15 12 15 12 15 13 15 13 15 13 15 13

End Rhy. Fig. 6

P.M. P.M. P.M.

7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 5 5 5 5 8 8 6 6

B25

The image shows a musical score for guitar, labeled B25. It consists of two systems of notation. Each system has a musical staff with a treble clef and a key signature of one flat (B-flat). The first system contains a melodic line with eighth and quarter notes, and a corresponding guitar tablature line with fret numbers. The second system follows a similar pattern. The tablature includes various techniques such as bends and slides, indicated by slanted lines and specific fret numbers.

13 13 13 15 14 15 13 13 13 15 14 15 13 13 13 15 14 15 15 14 15 13 15

14 14 14 12 15 12 14 14 14 12 15 12 14 14 14 12 15 12 12 15 12 12 14 12

DS

Bb5

15ma 7

P.H.

13 13 13 15 14 15 13 13 13 15 14 13 15 13 17 13 17 13 17 13 17 15

14 14 14 12 15 12 14 14 14 12 15 14 12 14 12 15 13 15 13 15 13 15 13 15

Grs. 2: w/ Rift C
Grs. 3 & 4: w/ Rhy. Fig. 5 (2 times)

E5
 C5

15 12 12 12 12 12 13 15 13 15 15 15 13 12 12 15 13 12 13 12 12 11 12 15 12 16 12 12 13 15 15

17 12 12 14 14 12 14 14 12 15 12 14 12 14 12 14 12 14 12 15

E5 D5 C5 G5 A5 G5 A5 B5 N.C.
 Gtr. I
 w/ wah-wah
 P.M. ---
 w/ bar ---
 12 15 10 13 13 12 10 12 15 12 10 12 10 13 12 12 13 15 16 16

Gir. 2

The musical score for 'Gir. 2' is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, and a quarter note F#5. The next measure contains a half note G5 and a half note A5. The melody then moves to a lower register, starting with a quarter note D4, followed by a quarter note C4, a quarter note B3, and a quarter note A3. This is followed by a quarter rest, then a quarter note G3, a quarter note F#3, and a quarter note E3. The final measure contains a half note D3 and a half note C3. The fretboard diagram below the staff shows the fret positions for each note: G4 (1st fret), A4 (2nd fret), B4 (3rd fret), C5 (4th fret), D5 (5th fret), E5 (6th fret), F#5 (6th fret), G5 (7th fret), A5 (7th fret), D4 (open), C4 (open), B3 (open), A3 (open), G3 (open), F#3 (open), E3 (open), D3 (open), and C3 (open). The diagram is divided into two systems, each with four frets shown. The first system shows frets 1 through 4, and the second system shows frets 5 through 8. The notes are indicated by numbers 1 through 12, corresponding to the frets. The diagram is labeled 'w/ wah-wah' and 'P.M.' (Pedal Point).

w/ wah-wah

P.M.

w/ bar

Gtrs. 3 & 4

The musical notation for Guitars 3 and 4 is shown in two systems. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The notation is in treble clef with a key signature of one sharp (F#). The rhythm is 4/4. The notes are as follows:

Measure	Notes	Effects
1	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M.
2	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M., ---
3	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M.
4	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M., ---

The second system contains measures 3 and 4. The notation is in treble clef with a key signature of one sharp (F#). The rhythm is 4/4. The notes are as follows:

Measure	Notes	Effects
3	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M.
4	F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter), F#4, A4, C5 (quarter)	P.M.

Gen. 2 & 4 w. Rtn. Fig. 1
D5

8va
loco
P.H.
P.H.
P.H.
P.H.
P.H. ----- | P.H. w/ bar P.H. -----
7 7 5 7 (7) 7 5 7 7 5 5 6 6 5 10 8 12 10 13 9 10 (10) 7 9
-1 1/2

8va
loco
P.H.
P.H.
P.H.
P.H.
P.H. ----- | P.H. w/ bar
7 7 5 7 (7) 7 5 7 7 5 5 7 7 5 10 9 12 12 15 10 12 (12)
Pitch: G A G
-2

Gtr. 2 tacet
C5

8va
loco
P.H.
semi-P.H.
10 9 10 10 11 10 12 13 17 13 12 13 12 13 12 13 10

B5

C5

8va
loco
P.H.
semi-P.H.
12 13 17 12 14 17 14 16 19 12 14 17 13 15 18 14 16 19 14 15 17 14 16 18 14 15 19 14 15 19 17 18 22 18 17 18 19 22

D5

8va
loco
P.H.
semi-P.H.
17 18 19 18 19 18 17 18 17 18 20 17 20 18 20 18 21 19 17 19 17 20 17 19 17 18 (18)

19 19 19 18 17 20 19 17 20 18 17 19 18 17 14 15 14 15 14 15 14 15 15 17 15 17 17

C5

Sva

Gtr 1

22 18 17 22 18 17 22 18 17 22 18 17 17 13 17 13 17 13 17 12 17 12 17 12 13 12 13

Tap with edge of pick

Slide with edge of pick to achieve DigiTech Whammy Pedal effect.

Av

loco

Gtr 2

18 15 13 18 15 13 18 15 13 18 15 13 13 10 8 13 10 8 13 10 8 13 10 8 10 8 10

Tap with edge of pick

Slide with edge of pick to achieve DigiTech Whammy Pedal effect.

Bb5

C

18 18 18 17 17 18 17 18 17 18 17 19 17 19 17 18 17 18 17 17 15 15 15 13 15 15 13 15 13 15 13 15 14 15 14 15 13 15 13 15 13 13

PH

1/2

15ma

P.H.

Pitch: G

C5

12 12 12 12 10 10 12 12 14 12 12 12 10 10 12 12

15 9 14 9 15 9 17 9 15 13 15 14 15

luto

P.M.

8 8 8 8 7 7 8 8 10 8 8 7 7 8 8

17 10 15 10 17 10 19 10 15 14 12 15 12

Dm

Bb

C5

15ma

luto

17 13 15 15 12 13 10 11 10 12 8 10 8

13(25) (13) (13) (13) 12(36) (12) (12) (12) 10 10 13 10 12 10 10 12 10 12 10

*Hypothetical fret location

14 10 12 12 9 10 9 10 7 8 7 9 5 7 5

8(20) (8) (8) (8) 7(19) (7) (7) (7) 15 15 14 15 14 12 15 15 14 12 13 12

F5

14 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15

13 14 13 15 13 15 17 13 13 14 12 15 12 15 12 14

15 13 15 12 14 15 12 14 15 12 14 15 12 14 15 12

10 12 10 12 10 12 14 10 12 10 12 13 10 13 10 12

*w/ DigiTech Whammy Pedal

13 14 13 15 13 15 17 13 15 13 14 15 12 14 15 22 22 20

*Set for one octave above when depressed (toe down).

**w/ DigiTech Whammy Pedal

10 12 10 12 10 12 14 10 12 10 12 13 10 12 13 18 18 17

**Set for one octave above when depressed (toe down).

C5 D5 B♭5

20 22 20 20 18 17 17 20 18 17 19 17 20 19 17 19 20 17 19 17 18 20 20 22 20 22 20 22 20 17 20 17 20 17 17 17 18 17 17 15 17 15 14 17 15 14 15 17 14 15 17 15 17 17 18 17 18 17 18 17 13 17 13 17 13 13 13 17 13 17 13 17 13 13

G5

22 19 15 19 22 19 15 19 22 18 15 18 22 18 15 18 20 17 13 17 20 17 13 17 20 17 13 17 20 17 13 17 20 17 13 17 19 15 12 15 19 15 12 15 18 15 11 15 18 15 11 15 17 13 10 13 17 13 10 13 17 13 10 13 17 13 10 13

Two systems of guitar notation. Each system has a top staff with a treble clef and a bottom staff with a bass clef. The top staff contains a series of eighth notes with a '+' sign above each, grouped by a slur. The bottom staff contains a series of numbers (fret numbers) with a 'T' above each, grouped by a slur. The first system's bottom staff numbers are 22, 19, 15, 19, 22, 19, 15, 19, 22, 19, 15, 19, 22, 19, 15, 14, 14, 15. The second system's bottom staff numbers are 17, 15, 12, 15, 17, 15, 12, 15, 17, 15, 12, 15, 17, 15, 12, 10, 10, 12. Both systems end with a wavy line indicating a tremolo effect.

D5 C5 A5

Two systems of guitar notation. Each system has a top staff with a treble clef and a bottom staff with a bass clef. The top staff contains a series of eighth notes with a '+' sign above each, grouped by a slur. The bottom staff contains a series of numbers (fret numbers) with a 'T' above each, grouped by a slur. The first system's bottom staff numbers are 14, 14, 15, 15, 14, 14, 15, 15, 17, 17, 15, 15, 14, 14, 15, 15. The second system's bottom staff numbers are 10, 10, 12, 12, 10, 10, 12, 12, 14, 14, 12, 12, 10, 10, 12, 12. Both systems end with a wavy line indicating a tremolo effect.

D5

Two systems of guitar notation. Each system has a top staff with a treble clef and a bottom staff with a bass clef. The top staff contains a series of eighth notes with a '+' sign above each, grouped by a slur. The bottom staff contains a series of numbers (fret numbers) with a 'T' above each, grouped by a slur. The first system's bottom staff numbers are 10, (10), 12, (12), 14, (14), 17, (17). The second system's bottom staff numbers are 13, 13, 13, 15, 15, 15, 13, 13, 13, 15, 15, 15. Both systems end with a wavy line indicating a tremolo effect.

*Bend fretted string downward over edge of fretboard while trem picking

*See above footnote.

C5

A5

Gr. 1 *8va* *loco*

PH

20 20 20 18 17 20 18 17 17 20 18 17 20 18 17 20 19 17 14 15 17 15 14 17 15 14 17 15 14 17 15 14 15 17 15 14 17 15 12 13 12 13 12

Pitch: F E F E

D5

Gr. 1 *8va* *loco*

PM. P.H. P.M. P.H.

14 14 14 14 15 15 14 14 15 14 15 14 14 15 15 14 14 15 15 14 14 18

Gr. 2 *8va* *loco*

PM. P.H. P.M. P.H.

15 15 15 15 17 17 15 15 15 15 17 17 15 15 15 15 17 17 15 15 15 15 15 15

Gr. 2 tacet

A5

Gr. 1 *loco*

semi-P.H.

14 15 14 15 15 17 15 14 15 14 15 14 15 14 14 15 14 15 12

D5

Gtr. 1

Gtr. 8

Gtr. 9
divisi

wah-wah off

15ma

PH

Pitch: C

20

17 14 17 15 14 12 18 15 15 18 13 15 10 12 18 15

Gtr. 1 tacet

Bb5

C5

Gtr. 8

Gtr. 9

loco

22 18 22 18 22 18 22 18 17 22 21 22 21 17 21 17 21 17 20 20 22 20 17 20

18 15 18 15 18 15 18 15 13 19 17 19 17 14 17 14 17 14 17 17 19 17 14 17

D5

Gtr. 8

Gtr. 9

20 17 18 15 18 15 17 18 22 18 15 22 18 15 23 18 15 23 18 15 22 18 15 22 18 15 20 18 20 18

17 13 15 14 15 17 13 15 20 17 13 20 17 13 22 17 13 22 17 13 20 17 13 20 17 13 18 17 18 17

10 12 14 10 7 14 10 7 15 10 7 15 10 7 14 10 7 14 10 7 12 10 12 10

14 10 12 12 14 10 12 17 14 10 17 14 10 19 14 10 19 14 10 17 14 10 17 14 10 15 14 15 14

A5 Bb5 C5

17 14 12 14 12 15 12 14 14 12 10 10 12 14 13 15

w/ wah-wah

14 10 9 10 9 12 9 10 10 9 7 7 9 10 10 11

F5

13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6

13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6

First system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

First system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

17 13 8 17 13 8 18 13 8 18 13 8 17 13 8 17 13 8 18 13 8 18 13 8 17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 18 13 8 18 13 8

Bb5

Second system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

Second system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

15 10 6 15 10 6 17 10 6 17 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 17 10 6 17 10 6 15 10 6 15 10 6 13 10 6 13 10 6

C5

Third system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

Third system of musical notation (treble clef, key signature of one flat). The notation consists of two staves. The top staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a '+' sign above the first note. The bottom staff contains a sequence of 16 measures, each featuring a triplet of eighth notes with a 'T' sign above the first note. The notes are grouped by brackets with a '3' below them.

15 12 8 15 12 8 17 12 8 17 12 8 18 12 8 18 12 8 15 12 8 15 12 8 15 12 8 15 12 8 17 12 8 17 12 8 18 12 8 18 12 8 20 12 8 20 12 8

17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 17 13 8 17 13 8 17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 17 13 8 17 13 8

B25

semi P.H.

17 15 18 17 15 17 15 19 17 19 15 17 15 17 18 15 17 17 18 17 17 15 18 17 15

13 17 19 17 20 19 17 20 19 20 17 19 20 17 19 17 20 20 22 20 20 18 17 20 18

15ma

P.H. w/ bar

2 1/2

8va

15ma

P.H. w/ bar

2 1/2

P.M.

P.M.

P.M.

P.M.

Interlude

Lines 8 & 9 tacet

D5

C5

The musical score for "The Rose Tree" is presented in three staves. The top staff is a vocal line in G major, 2/4 time, featuring a melody with a long note on G4 and a descending line. The middle staff is a vocal line for the chorus, starting with "Oh," and containing a long note on G4. The bottom staff is a guitar accompaniment, showing a simple chord progression: G major, D major, and G major, with a final G major chord.

D5

Gtr. 3

P.S. (cont. in notation)



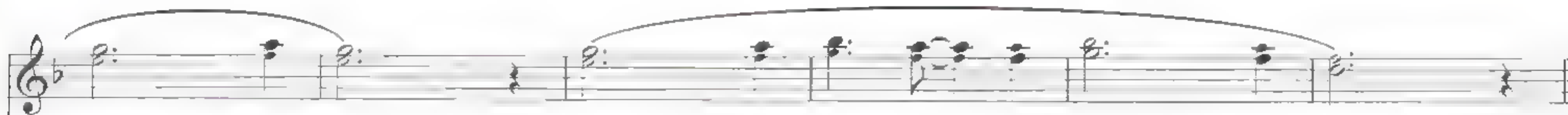
(Gtr. 3, cont. in slashes)

P.S.



C5

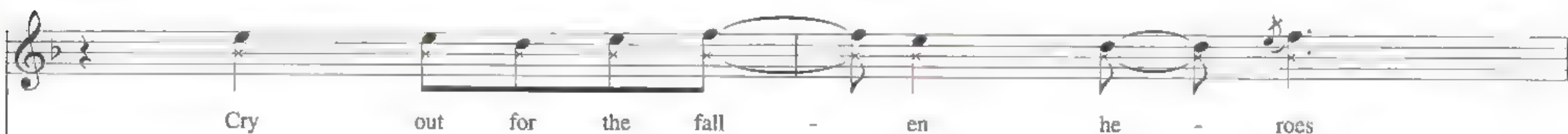
D5



Pre-Chorus

A5

Bb5



25

C5

lost in time a - go. In our

P.M. P.M.

3 3 3 3 3 3 7 7 3 3 7 7 3 3 2 2 2 2 2 2 5 5 2 2 5 5 2 2

7 7 5 5 5 5 5 5 8 8 5 5 8 8 5 5 5 3 3 3 3 3 3 7 7 3 3 7 7 3 3

B♭5 A5 B♭5 N.C.

minds they still _____ be - long _____ when the sands of time _____ are gone.

Gtrs. 3 & 4

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

D5

D5 Bb5

C5 D5 A5

pow - er. Cross - ing val - leys, end - less tears, in u - ni - ty we
pow - er. Ah, in u - ni - ty we

The image shows a musical score for a song. The vocal line is written on a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are: "stand. stand. Far Ah, and wide a - cross the land, the". The piano accompaniment is written on a single staff with a treble clef and a key signature of one flat. It includes chords Bb5, C5, and F5. The music is in 4/4 time. The vocal line has a long note on "stand." followed by a rest, then "Far" on a half note, "Ah," on a half note, "and" on a half note, "wide" on a half note, "a -" on a half note, "cross" on a half note, "the" on a half note, and "the" on a half note. The piano accompaniment has a long note on "stand." followed by a rest, then "Far" on a half note, "Ah," on a half note, "and" on a half note, "wide" on a half note, "a -" on a half note, "cross" on a half note, "the" on a half note, and "the" on a half note.

A5

G5 A5 C5

trmm trmm trmm trmm

trmm trmm trmm trmm

trmm trmm trmm trmm

Gtr 2

trmm trmm trmm trmm

trmm trmm trmm trmm

Gtrs. 3 & 4

PM

2 0 3 2 0 3

D5 F5 C5 Bb5 A5

Staccato loco

Staccato loco

5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

3 3 3 3 3 3 3 1 1 1 1 0 0 0 0

NC

D₇

w/ DigiTech Whammy Pedal

Gtr. 1

steady gliss.

14

Gtr. 2

steady gliss.

14

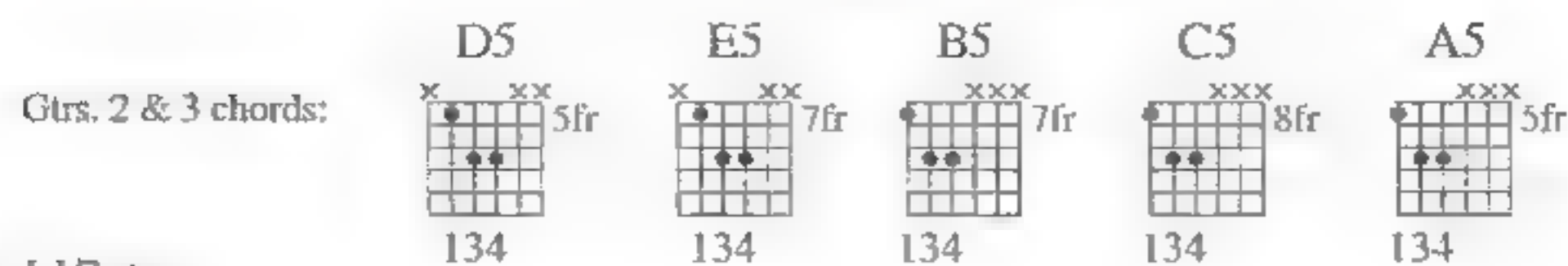
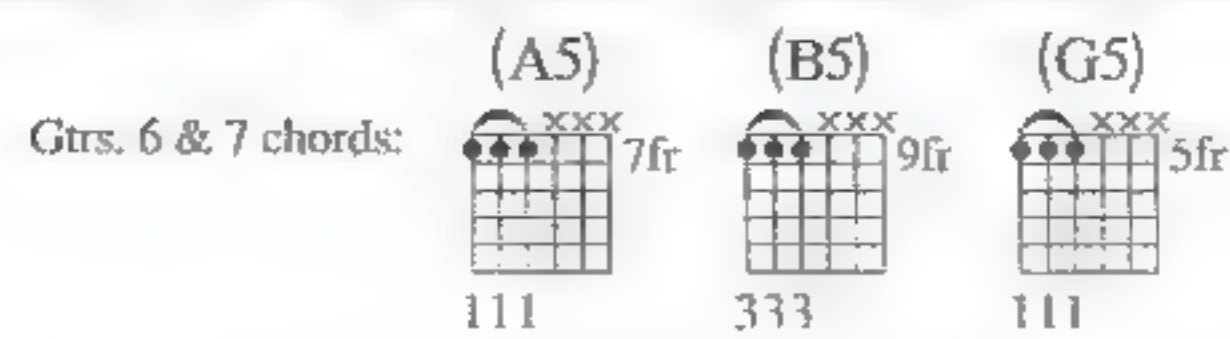
Gtrs. 3 & 4

steady gliss.

7
5

Storming the Burning Fields

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtrs. 6 & 7: Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Very fast ♩ = 200

N.C.

E5
Gtr. 1 (dist.)

B5

(Sound effects, 2 sec.)

f
*w/ DigiTech Whammy Pedal
+6
12
+6
12
*Set for one octave above when depressed (toe down).

Gtrs. 2 & 3 (dist.)

f
+6
12
+6
12
*Set for one octave above when depressed (toe down).

C5 B5 F5

ova

f
+6
12
+6
12
*Set for one octave above when depressed (toe down).

w/ bar

-1 1/2

slack

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D5

[illegible]

P N.

[illegible]

P.M.

[illegible]

C5

P.11. _____ P.M. _____

[illegible]

P.H. _____ P.M. _____

7 6 7 8 7 6 7

Pitch: A#

P.M. ----- P.M. ----- P.M. -----

Age Group	Person
0	10
1	9
2	7
3	7
4	7
5	7
6	7
7	7
8	7
9	7

75

B5 E5

15ma

Harm.

w/ bar

13 10 10 13 10 15 10 17 13 10 15 13 10 17 13 10 18 13 10

3 (3) (3) (3) (3) (3)

8 7 7 8 7 8 10 8 7 8 7 7

Pitch: B

-3 1/2

15ma

Harm.

w/ bar

14 10 10 14 10 15 10 17 14 10 15 14 10 17 14 10 19 14 10

3 (3) (3) (3) (3) (3)

5 3 3 5 3 5 3 5 3 5 3 4

Pitch: F#

-3 1/2

semi-P.H.

P.M.

10 10 8

9

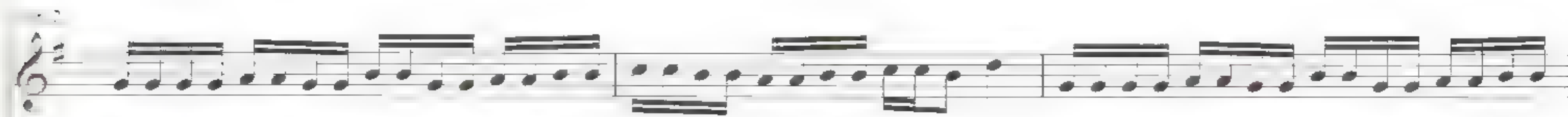
7 7 7 7 7 7 7 7 7 7 7 7

S Verse

Em



1. Burst - ing through the fi - res a - veng - ing. Fa - tal warn - ing bat -
2. Blind - ed by the hate and de - si - re burn - ing in your heart



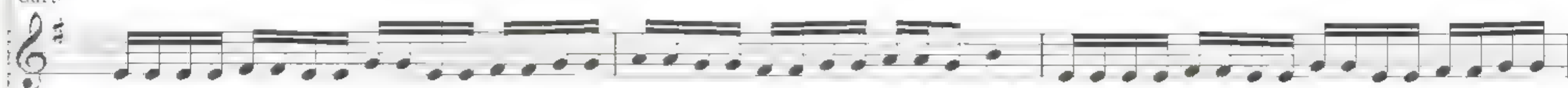
w/variation on repeat

P.M.

P.M.

5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9 | 5 5 9 9 7 7 9 9 5 5 9 7 | 5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9

Gtr. 3



w/variation on repeat

P.M.

P.M.

7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10 | 7 7 10 10 9 9 10 10 7 7 10 9 | 7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10

*Chord symbols reflect overall harmony.



- tles are rag - ing. Pow - er of dark - ness the rise - for the fight. We'll be
like a fi - re. Chal - leng - ing all the suf - fer and fear. Our ho -

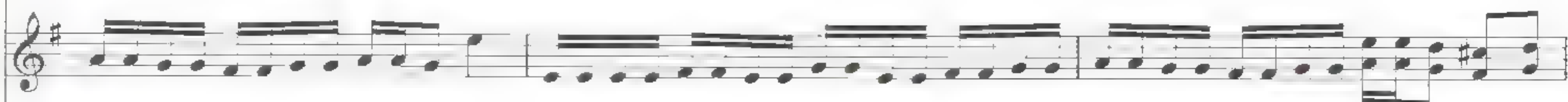


15ma loco

P.M. P.H. P.M.

5 5 9 9 7 7 9 9 5 5 9 8 | 5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9 | 5 5 9 9 7 7 9 9 10 10 9 7 7 9

Pitch: G



P.M. P.M.

7 7 10 10 9 9 10 10 7 7 9 | 7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10 | 7 7 10 10 9 9 10 10 9 9 7 6 7 5

C D E5

strong and stand our ground. Death is all
ri - zons take con - trol. Blood spills all

P.M. P.M. P.M.

2 2 2 2 5 5 2 2 4 4 2 2 4 4 5 4 4 4 4 7 7 4 4 5 5 4 4 4 4 5 9 9 7 0 0

P.M. P.M. P.M.

3 3 3 3 7 7 3 3 5 5 3 3 5 5 7 5 5 5 5 9 9 5 5 7 7 5 5 5 5 7 9 9 7 0 0

G5 D5

us and my heart is beat - ing weak - er.
us and our en - e - mies draw near - er.

Gtrs. 2 & 3

P.M.

E5 C5 G5 D5 To Coda 1

Fight the day with pow - er of im - mor - tal souls a - rise.
Sac - ri - fice your life to have them car - ry you a - way.

95

Through dam

Gtr 5

End Rhy. Fig. 1

P.M.

4/4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4/4

2

Pre-Chorus

Gtrs. 4 & 5 tacet

G5

D5

E5

G

C

D

na - tion we rise,
die for your crimes,

sign of the times.
sign of the times.

Mas - ter of bleed - ing eyes.
Mas - ter of end - less lies.

Rhy. Fig. 2A

Gtr 3

w/ variation on repeats
P.M. - - -

P.M. - - -

P.M. - - - - -

P.M.

P.M. semi-P.H. -

P.M. - - -

P.M.

P.M. semi-P.H. -

Rhy. Fig. 2

Gtr 2

w/ variation on repeats
P.M. - - -

P.M. - - -

P.M. - - - - -

P.M.

P.M. semi-P.H. -

P.M. - - -

P.M.

P.M. semi-P.H. -

Chords: C5, D5, E5, G5, A5

Thun - der on high, look to the sky. You're nev - er gon - na take us
 Fight to the end, now we as - cend. To - geth - er we will take them

End Rhy. Fig. 2A

PM --- | P.M. --- | P.M. --- |

7 7 5 8 12 12 8 12 8 7 8 0 0 0 0 0 0 0 2 2 2 2

End Rhy. Fig. 2

PM --- | PM --- | PM --- |

7 7 5 9 12 12 9 12 9 7 9 0 0 0 0 0 0 0 2 2 2 2

2nd time, Gtrs. 4 & 5: w/ Fill 1

B5 N.C.

down. down. And we will

Gtrs. 4 & 5

*w/ DigiTech Whammy Pedal

+6 +6 +6 +6 +6 +6 +6 +6
 7 (7) (7) (7) (7) (7) (7) (7)

*Set for one octave above when depressed (toe down)

Gtrs. 2 & 3

PM PM

4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2

Fill 1
 Gtrs. 4 & 5

T +6 T T T T T T
 14 11 14 11 7 14 11 14 11 7 14 11 14 11 7 14 11 14

the e - vil stand - ing on the

Vox. Fig. 1

Ah.

Rht. Fig. 3

w/ variation on repeat

P.M. -----

7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3 3

D5 E5 A5

tem - ple in the fi - re storm - ing. Fly be - yond the

Ah.

7 7 5

C5 D5

lost ho - ri - zons high.

7 7 5

To Coda 2 Θ

pow - ers deep in - side. On through _ the

End Riff A

P.M.

15 ma

*w/ slide

26 23 19

*Detach vibrato bar and use as slide

End Riff A1

P.M.-----

**w/ slide

23 19 14

**Detach vibrato bar and use as slide.

End Rhy. Fig. 3



P.M. -----

P.M. -----

P.M. -----

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 D5

24 24 24 22 20 24 24 24 22 13 15 15 15 10 13 12 13 13/15 13

P.H.

Pitch: G

Sra loco

20 20 20 19 17 20 20 20 19 12 15 15 15 12 14 12 14 14/16 14

P.H.

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 7 7 5 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 7 7

E5 C5 D5 E5

15 15 15 12 12 15 20 20 20 20 15 17 17 15 17 17 15 17 17 17 19 17 15 17

loco semi-P.H. - 1

12 12 12 12 12 15 15 15 17 15 12 14 14 12 14 14 12 14 14 14 16 14 12 14

P.M. P.M. - 1

9 9 7 9 5 5 5 7 7 5 9 9 7 9

*Slide down with left hand
and slide up with right
hand while tapping.

Glrs. 2 & 3: w/ Rhy. Fig. 1

A5

D5

E5

Take us to the place of death — and car - ry on for -

Gtr 4

P.M.

5 5 5 5 7 7 5 5 9 9 5 5 7 7 5 5 | 7 7 7 7 8 8 7 7 10 10 7 7 8 8 7 7 | 9 7 9 7 12 9 7 9 7 9 7 12 9 7

Gtr 5

P.M.

7 7 7 7 9 9 7 7 10 10 7 7 9 9 7 7 | 7 7 7 7 9 9 7 7 11 11 7 7 9 9 7 7 | 9 7 9 7 12 9 7 9 7 9 7 12 9 7

er more. Burn ing on the dreams of

mem o - ries long gone. And you'll

D.S.S al Coda 2

B5 N.C. P.S.

⊕ Coda 2

B5

side

*w/ slide
steady gliss

16 20 23

As before

*w/ slide
steady gliss

16 21 25

**As before

PM

[illegible]

Interlude

Gtrs. 2-5 tacet

C#m	D5	C#5
*(E5)	(F5)	(E5)

E5
(G5)

G [#] 5	C [#] m	E5
(B5)	(E5)	(G5)

ES
(G5)

night. _____

Gtrs. 6 & 7 (dist.)

f P.M. P.M. P.M. P.M. P.M. (cont in slashes)

¹¹Symbols in parentheses represent chord names respective to de-tuned guitar. Symbols above represent actual sounding chords.

Gtr. 1
 w/ Digitech Whammy Pedal
 7 9 7 9 8
 (A5) (B5) (G5) (A5)
 (cont. in notation)

Gtrs. 4 & 5 tacet

E5
G5

F#5
(A5)

G#m
(Bm)

N.C.

D5
(F5)

N.C.

w/ bar

21 19 21

w/ bar

19 18

Sia

w/ bar

24 23 19

w/ bar

23 21

Gtr. 6

P.M.-----

Gtr. 7
divisi

P.M.-----

7 7 7

5 5 5 5 5

3 3 3 3 3

G#m
(Bm)

N.C.

D5
(F5)

N.C.

G#5
(B5)

G5
(Bb5)

G#5
(B5)

Bb5
(Db5)

A5
(C5)

Gtr. 6

Gtr. 7

P.M.-----

P.M.-----

P.M.-----

Gtrs. 6 & 7

5 5 5 5 5

3 3 3 3 3

2 2 2 2 2 2 1 1 1 1 1 1

2 2 2 2 2 2 4 4 4 3 3 3

G#5
(B5)

G5
(Bb5)

G#5
(B5)

Bb5
(Db5)

A5
(C5)

C5
(Eb5)

B5
(D5)

C5
(Eb5)

D5
(F5)

C#5
(E5)

P.M.-----

2 2 2 2 2 2 1 1 1 1 1 1

2 2 2 2 2 2 4 4 4 3 3 3

1 1 1 1 1 1 0 0 0 0 0 0

1 1 1 1 1 1 3 3 3 2 2 2

C5
(Eb5)

B5
(D5)

C5
(Eb5)

D5
(F5)

C#5
(E5)

C5
(Eb5)

N.C.

Gtrs. 6 & 7 tacet

(Gtrs. w/ sound effects)
3 sec

P.M.-----

1 1 1 1 1 1 0 0 0 0 0 0

1 1 1 1 1 1 3 3 3 2 2 2

1

[illegible]

5

Ala

loco

PH

12 14 15 12 14 15 12 14 16 12 14 12 16 14 12 14 16 17 14 16 17 15 17 19 15 17 19

Pitch: F#

15 12 15 19 15 19 19 14 19 14 17 14 17 21 17 21

T T T T T T

C5

D5

21 16 21 16 20 17 15 19 20 19 20 19 20 X 19 17 15 19 16 19 20 17 20 17 19 20 17 19 20 19 17 19 17 19 19 22 19 20 19 19 19 22 19

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1st 6 meas.)

A5

D5

Gtr. 8

22

Gtr. 8 tacet

E5

Gtr. 4

13 13 15 13 12 12 15 15 15/17 15 12 10 12/14 14 11 12 11 14 12 14

Gtr. 5

10 10 7 10 8 9 7 7 8 7 8 7 12 12 14 15 14 12 15 12

Gtr. 4 A5 8va

w/ bar

w/ bar

Gtr. 4 loco B5 C5 B5 8va

Gtr. 5 loco 8va

Gtrs. 2 & 3

P.M.-----|

[illegible][illegible][illegible]

Cont. 2.2.3. a. Key: Fig. 3 (or 14 max.)

E5

C5

Gen. 8:20

D5

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for three systems, each with a treble clef staff and a bass line. The first system includes a treble staff with a key signature change to G major and a bass line with a wavy line indicating a low register. The second system features a treble staff with a melody and a bass line with a wavy line. The third system continues the melody in the treble staff and includes a bass line with a wavy line. The score is divided into three measures by vertical bar lines.

[illegible]

C5

D5

sva

octaver off

sva

lo o

*Tap w/ pick and slide.

**Tap w/ pick and slide.

Whoa.

Voc. Fig. 2

(Whoa

15ma

PH

19 22 20 19 21 19 22 21 19 21 22 19 21 19 20 22 22 19 22 19 17 20 20 (20)

22 20 19 22 20 19 21 19 22 19 21 19 20 22 19 20 20 19 20 19 17 16 16 (16)

PH

Pitch. B

Voc. 2 & 3

PM

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 2

C

Whoa.

End Voc. Fig. 2

Whoa

Em D

Whoa.

Whoa)

G C

Whoa. Whoa.

Gtr. 5

P.M. -- P.M. -- P.M. P.M. -- P.M. -- P.M. P.M. -- P.M. -- P.M. P.M. -- P.M. --

15 15 15 13 13 13 12 12 12 12 12 13 13 15 15 15 13 13 13 12 12 14 14 14 13 13 13 14 12

Gtr. 4

P.M. -- P.M. -- P.M. P.M. -- P.M. -- P.M. P.M. -- P.M. -- P.M. P.M. -- P.M. --

16 16 16 14 14 14 12 12 12 12 12 14 14 16 16 16 14 14 14 12 12 14 14 14 12 12 12 14 12

G D5

Gtrs. 2 & 3

Whoa. And we will

(Whoa.)

8va

w/ slide steady gliss.

15 15 15 13 13 13 12 12 12 12 12 13 13 13 15 15 15 20 24 27

16 16 16 14 14 14 12 12 12 12 12 14 14 14 16 16 14 19 24 28

Chorus

Double-time feel

Lead: Riff A & A1
Gtr. 4 & 5: Riff A & A1
Bass: Riff A & A1

E5 C5 D5

the e - vil stand - ing on the tem - ple in the

E5 A5 C5

fi - re storm - ing. Fly be - yond the lost ho - ri - zons

Gtrs. 4 & 5. w/ Riffs A & A1

D5 E5 C5

high, He - roes of the night are call - ing,

D5 E5 C5

see the prom - ised land is fall - ing. Reach - ing for the pow - ers deep in -

B5 N.C.

side, On through the

Gtr. 4

PM

Gtr. 5

PM

Outro

night

Gr 4

T T T T T T T T T T T T T T T T

Gr 5

T T T T T T T T T T T T T T T T

Gtrs. 2 & 3

PM

816

T T T T T T T T T T T T T T T T

816

T T T T T T T T T T T T T T T T

PM

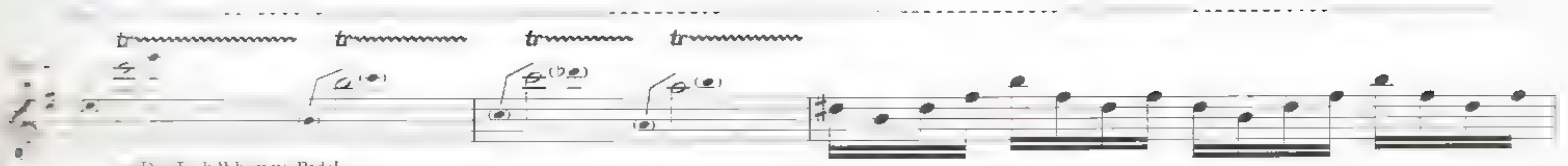
(cont. in slashes)

E5

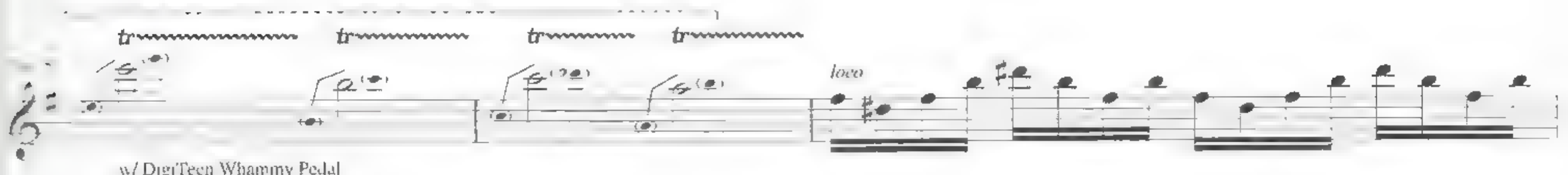
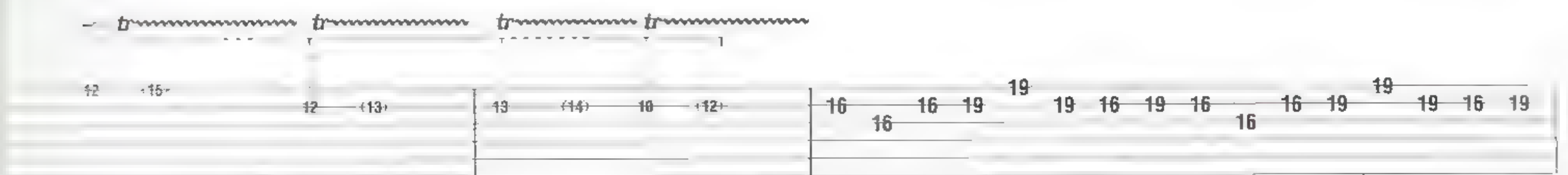
C5

A5

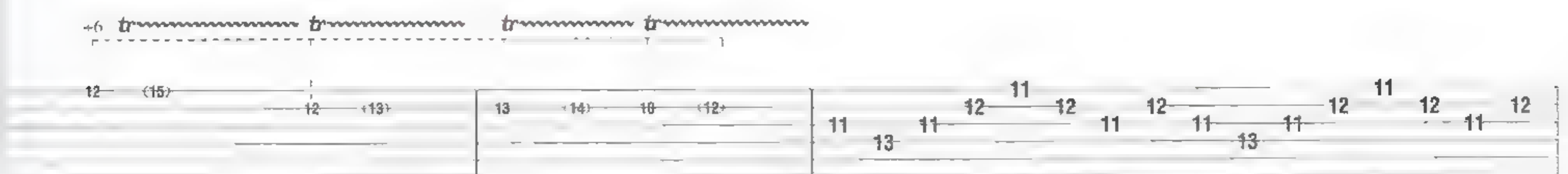
E5



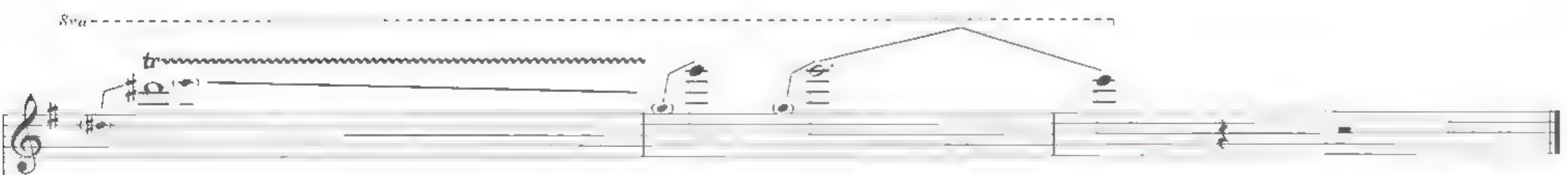
Tech Whammy Pedal



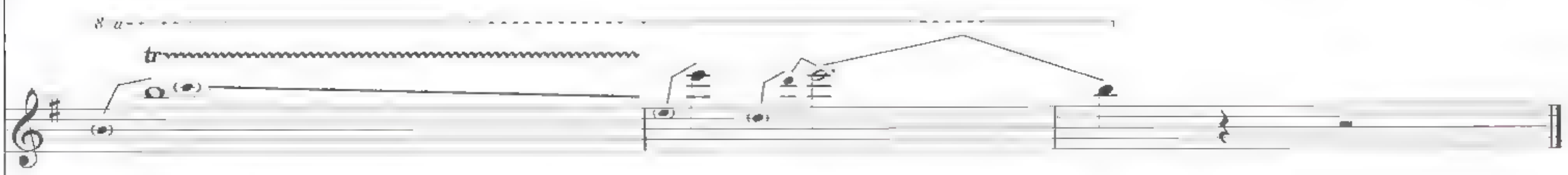
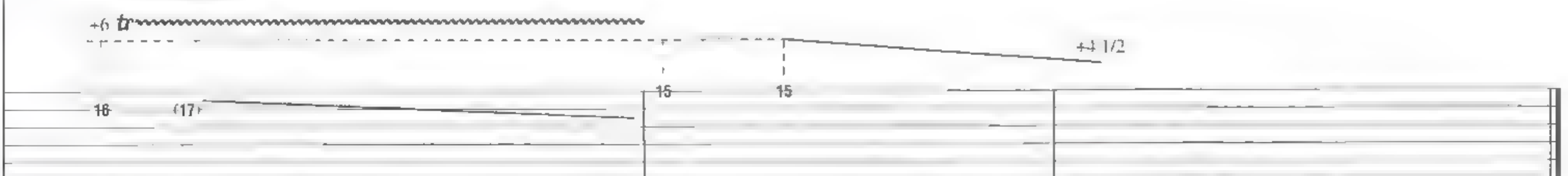
DigiTeen Whammy Pedal



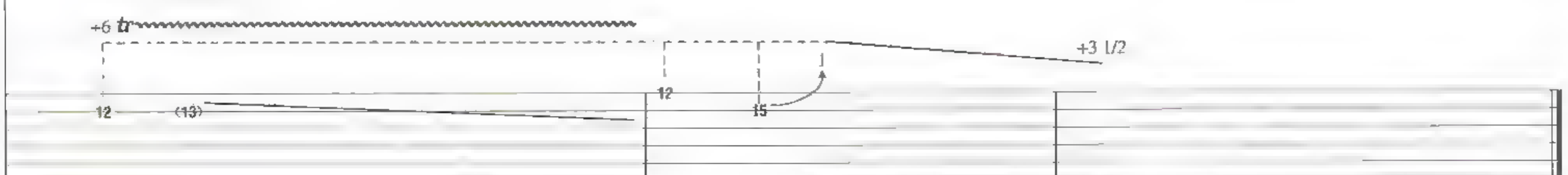
E5



steady gliss

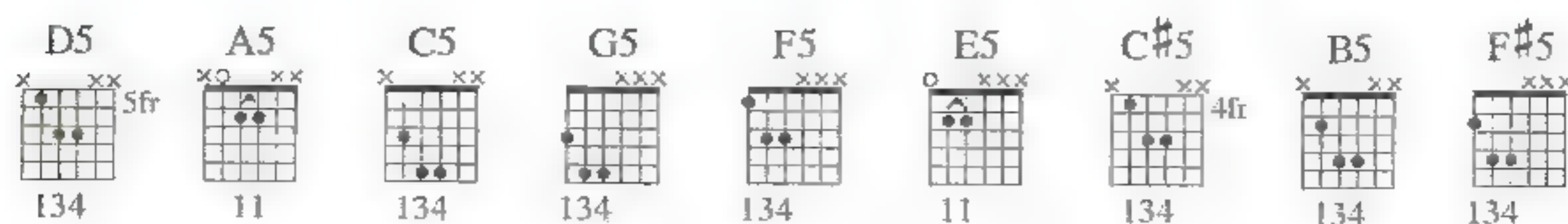


steady gliss



Operation Ground and Pound

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtr 8 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro

Moderately fast ♩ = 120

D5
Gtrs. 1 & 2
(dist.)
f

(cont. in notation)

Riff A

End Riff A

Gtr. 3 (dist.)

f

TAB

22 20 22 20 22 22 20 22 24 22 20 22 20 22 20 22 20 22 20 22 24 22 20 22 20 22

Riff A1

End Riff A1

Gtr. 4 (dist.)

f

TAB

14 13 15 13 15 14 13 15 17 15 13 15 13 14 13 14 13 15 13 15 14 13 15 17 15 13 15 13 14 13

Riff A2

End Riff A2

Gtr. 5 (dist.)

f

TAB

17 17 17 13 15 15 13 15 17 17 17 13 15 15 13 15 17 17 17 13 15 15 13 15 17 17 17 13 15 15 13 15

Riff A3

End Riff A3

Gtr. 6 (dist.)

f

TAB

10 14 14 14 14 10 14 14 14 14 14 14 14 10 14 10 14 14 14 14 10 14 14 14 14 14 14 14 10 14

Gtrs. 3, 4, 5 & 6: w/ Riffs A, A1, A2 & A3 (3 times)

F5 C5 D5 F5 C5

Gtrs. 1 & 2

TAB

7 7 5 7 7 5 7 7 5 7 7 5

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Chords: F5, C5, A5, D5, F5

Faster ♩ = 200

Chords: C5, B \flat 5, A5, D5, A5, C5

Gtr. 4

Gtr. 5

Gtr. 6

Gtrs. 1 & 2

*Vol swell

[illegible]

semi P.H.

5/7 7 7 6 7 5 7 7 6 7 6 8 8/10 (10) 7/10 10 10 12 10 12 10

[illegible]

The musical score consists of two staves. The top staff is a standard musical notation staff with a treble clef. It contains several measures of music, including eighth and sixteenth notes, rests, and accidentals. There are also some markings above the staff, possibly indicating fingerings or breath marks. The bottom staff is a guitar tablature staff, which uses numbers 0-6 to represent fret positions. It includes various rhythmic markings and symbols like 'T' and 'P.H.'.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The middle staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The bass line is written in a simple, folk-like style. The bottom staff is a guitar fretboard diagram showing the fret numbers for the melody and bass line. The fret numbers are written in a simple, folk-like style. The guitar fretboard diagram is divided into three measures, corresponding to the three staves above it. The first measure contains the fret numbers 13, 10, 13, 10, 12, 10, 12, 10, 12, 10, 7. The second measure contains the fret numbers 5, 7, 7, 7, 7, 7, 7, 7, 10, 7, 7, 7, 7, 7, 7, 7. The third measure contains the fret numbers 5, 7, 7, 7, 7, 7, 7, 7, 10, 7, 7, 7, 7, 7, 7, 7.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a half note G4. A 'P.M.' (Pizzicato) instruction is written below the staff, with a dashed line indicating its duration. The second system consists of three staves. The top staff is a treble clef staff with a whole note G4. The middle staff is a bass clef staff with a whole note G2. The bottom staff is a guitar-style staff with a key signature of one flat and a sequence of 15 fret numbers: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. A 'Str.' (Strum) instruction is written below the fret numbers.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is a melodic line in G major, featuring a 'loca' (loco) marking above a trill-like figure. The bottom staff is a rhythmic line with a 'P.H.' (Pizzicato) marking above a series of notes. The notes in the rhythmic line are: 10/12, 12, 10, 12, (12), 10, 12, 12, 10, 12, (12), 10, 12/14, 14, 10, 14, 14, 10. The notes are grouped into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There is a fermata over the D4 note. The lyrics 'The Rose Tree' are written below the staff. The system is numbered 15, 15, 13, 15, 13, 14, 13, 13, 12, 14, 15, 13.

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A slur covers the last two notes, D4 and C4 (half). Below the staff, the fingerings are indicated: 14, 14, 10, 14, 12, 10, 14, 14, 9, 10, 12, 10.

[illegible]

Bb5

15 15 (15) 13 15 13 15 15 15 17 15

12 12 12 10 12 10 12 12 14 12

P.M. P.M. P.M. P.M.

(cont. in slashes)

A5 D5 C5 D5

Gtr. 1 & 2

Gtr. 3

Gtr. 4

8 5 5 10 6 7 6 11 8 9 8 13 10 10 13 13 13 13 13 13 17 13 15 13 15 18/20 18/20 20 17 20 18 20/22

9 5 7 5 10 7 8 7 12 9 10 9 14 10 12 10 17 17 17 17 17 17 20 17 20 18 20 20/22 20/22 22 18 17 17 18

8va 8va

(cont. in notation)

G5 F5 A5

End Rhy. Fig. 1

(cont. in notation)

22 24 22 24 22 24 20 24 20 24 /20 /22 /23 /24

20 18 20 18 20 18 20 17 20 17 /18 /20 /21 /22

8va 8va

(cont. in notation)

B5

A5



1. Smash - ing through the bound - a - ries, die, I watch you die in - side while storm - ing through the burn - ing fields. fear con - trols your

Rhy. Figs. 2 & 2A

Grp. 1 & 2



w/ variation on repeat

P.M.

P.M.

P.M.



*Chord symbols reflect basic harmony.

G5



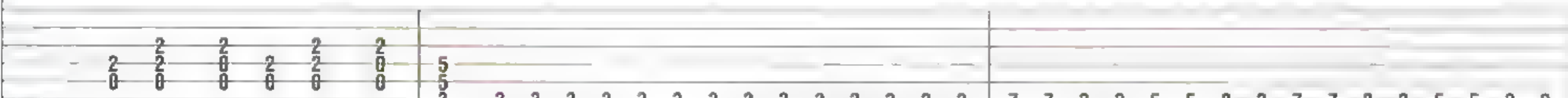
life. And re - ject Stand be - fore the e - vil one on to - wards the morn - ing sun. that



P.M.

P.M.

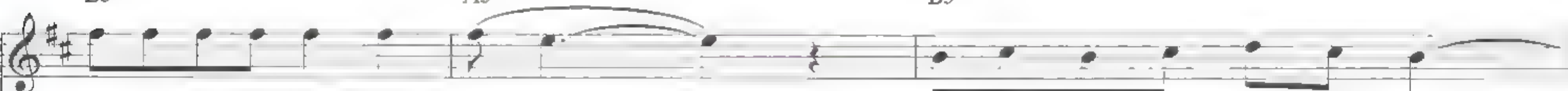
P.M.



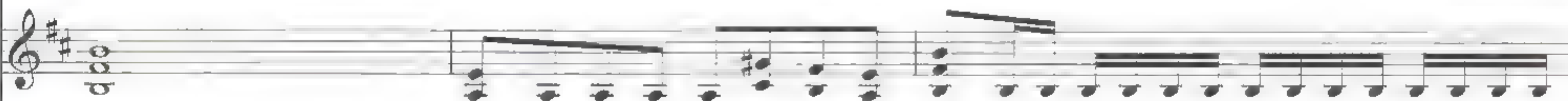
B5

A5

B5



Fall - ing un - der skies of pain. You Still we're search - ing end - less - ly, killed so man - y minds. You feel the pow - er



P.M.

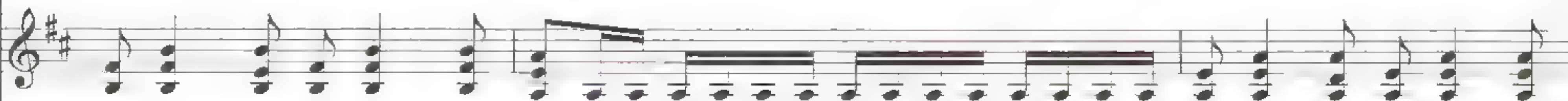
P.M.



A5



deep with - in the crash - ing o - ver sev - en seas. in side, just to



P.M.

P.M.

P.M.

P.M.



B5

Tor - tur - ing the win - ter skies, rid - ing o - ver plains of ice. Shad - ows in the fields of the
find the rea - son for the trea - son, now you will be

Gtr. 1

P.M. -----

2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 5 5 2 2 4 4 2 2 5 5 2 2 4 | 4 4 2

Gtr. 2

P.M. ----- semi-P.H

3 3 3 3 5 5 3 3 7 7 3 3 5 5 3 3 | 7 7 3 3 5 5 3 3 7 7 3 3 5 | 4 4 2

A5 G5

slain. mine. Crash - ing Screams of steel pain and in rag death - ing fu - ry ing
des - cend - ing

Gtr. 3

P.M. --- | P.M. --- | P.M. --- | P.M. ---

12 9 9 12 9 9 11 12 | 12 9 9 12 9 9 11 12

End Rhy. Fig. 2

Gtr. 4

(cont. on lower staff) P.M. --- | P.M. --- | P.M. --- | P.M. ---

2 2 2 2 | 14 10 10 14 10 10 12 14 | 14 10 10 14 10 10 12 14

End Rhy. Fig. 2A

Gtrs. 1 & 2

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

smash rise their a quest, gain de from stroy hell the de ar fend my. ing.

Gtr. 3

P.M.

Gtr. 4 *divisi*

Gtr. 1

Gtr. 2

P.M.

12 12 10 10 12 12 10 10 12 12 10 10 10 7 10 7 14 7 14 7 10 7 10 7 14 7 14 7

12 9 12 9 16 9 16 9 12 9 12 9 16 9 16 9

14 14 12 12 14 14 12 12 14 14 12 12 4 0 4 0 7 0 7 0 4 0 4 0 7 0 7 0

4 4 2 4 0 4 0 5 2 5 2 9 2 9 2 5 2 5 2 9 2 9 2

E5

Crash Burn the their le hearts gions with of in the the twi light, re,

Gtr. 3

P.M.

Gtr. 4

P.M.

Gtrs. 1 & 2

P.M.

12 9 9 9 9 9 11 9 11 9 9 12 9 9 11 9

14 10 10 11 10 10 12 10 12 10 10 14 10 10 12 10

9 7 0 0 9 7 0 0 9 7 9 7 9 7 0 0 9 7 0 0 9 7

B5

tem - plars of steel will burn.
war - ri - ors of light will be slain

A5

P.M.

14 12 15 14 12 15 14 12 15 14 12 14 14 12 14 11

P.M.

11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 9

P.M.

4
4
2

2 0 2 0 2 0 2 0 2 0

Fill 1
Gtr. 3

P.S.

12 10 12 10 12 14 12 10 12 10 12 10 12 14 12 10

Fill 2
Gtr. 4

P.S.

12 11 12 11 12 14 12 11 12 11 12 11 12 14 12 11

Rhy. Fig. 3

Rhv. Fig. 3A

D5

A5

G5

Gr. 5 (dist)

Gtrs. 1 & 2

[illegible]

praying that I'll see you all. Far a -
in - no - cence of our souls.

PM.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4

Chorus

E5

A5

way, will our eyes — now see the day? — For to -

Gtr. 1
w/ variation on repeat P.M.

4 2 1 1 1 2 1 4 1 2 4 2 4 6 4 2 4 6 4 2 9 6 4 2 4 6 4 2

Gtr. 2
w/ variation on repeat P.M.

2 2 2 2 4 2 6 2 4 6 0 2 4 2 0 2 4 2 0 7 4 2 0 2 4 2 0

C#5

A5

day, the ev - er - last - ing e - ter - nal sun. Washed a -

Gtrs. 1 & 2

6 6 4 2 2 0

C#5 A5

way the dreams of a bright - er day.

P.M. P.M.

6 6 2
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5

For - ev - er hold the dream in - side, the

(Ah.)

Gtr. 1

P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 2 1 4 1 1 4

Gtr. 2

P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 4 2 1 2 2 1

A5 B5

chance to fight an - oth - er fight. The break - ing hearts that

Ah.)

Gtrs. 1 & 2

P.M. P.M.

2 4 4 2
0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Interlude

E5

Gtrs.
1 & 2

A5

C#5

(cont. in notation)

B5

A5 N.C.

Whoa.

To Coda — 

133

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The melody and bass line are written in a simple, folk-like style.

The second system of the musical score for 'The Bird Song' consists of two staves. The upper staff continues the melody from the first system, featuring eighth and quarter notes with slurs. The lower staff provides the harmonic accompaniment using a simplified numeric notation system. The notes are: 12, 10, 12, 10, 12, 15, 12, 10, 12, 10, 12, 10, 12, 15, 12, 10. The system concludes with a double bar line.

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a vocal line and a guitar accompaniment. The vocal line is in G major and 4/4 time, with lyrics "The wind is in the trees". The guitar accompaniment is in G major and 4/4 time, with a "P.H." (Piano Harmonic) section. The score includes a "15ma" (15th major) interval and a "loco" (loco) marking.

F5

C5

8va

(10)

9 10

13 13 17

17/20 20 20\17 15

13 15/17 17\15 13 15 13

(13)

12/14

10 10 10

10/13 13 10 12

10 12/14 14\12 10 12 10

Two systems of musical notation for guitar, each featuring a treble clef staff with a melodic line and a bass staff with a bass line. The first system includes a key signature change to D5 and a series of fret numbers (17, 8, 5, 8, 17, 8, 20, 8, 17, 8, 5, 8, 17, 8, 20, 8, 17, 8, 5, 8, 17, 8, 20, 8, 17, 8, 5, 8, 17, 8, 20, 8) and a final measure with a 13/16 ratio. The second system includes a key signature change to A5 and a series of fret numbers (19, 10, 7, 10, 19, 10, 22, 10, 19, 10, 7, 10, 19, 10, 22, 10, 19, 10, 7, 10, 19, 10, 22, 10, 19, 10, 7, 10, 19, 10, 22, 10) and a final measure with a 13/16 ratio.

Chord progression: D5, N.C., G5, F5, A5, N.C. *D.S. al Coda*
 2. Watch you

First system of musical notation for guitar, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The first system includes a key signature change to D5 and a series of fret numbers (15/18, 17, 18, 17, 18, 15, 18, 17, 15, 17, 15, 19, 17, 15, 19, 17, 15, 18, 17, 0, -1, -4 1/2) and a final measure with a 13/16 ratio.

Second system of musical notation for guitar, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The second system includes a key signature change to A5 and a series of fret numbers (15/17, 20, 17, 20, 22, 13, 15, 13, 17, 15, 13, 15, 14, 12, 15, 14, 12, 15, 13, 12, 15, 13, 0, -1, -4 1/2) and a final measure with a 13/16 ratio.

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtrs. 6 & 7 tacet

E5

N.C.

B5 N.C.

*w/ DigiTech Whammy Pedal
w/ bar

+6

**w/ bar

*Set for one octave above
when depressed (toe down).

**Detach vibrato bar and rake tip
across muted strings.

***w/ DigiTech Whammy Pedal
w/ bar

+6

†w/ bar

***Set for one octave above
when depressed (toe down).

†Detach vibrato bar and rake tip
across muted strings.

w/ bar

+6

w/ bar

+6

D5 (E5) B♭5 (C5) A5 (B5) D5 (E5) F5 (G5) D5 (E5) F5 (G5) G5 (A5) D5 (E5) F5 (G5) D5 (E5)

f P.M. P.M. P.M. P.M.

*Doubled throughout

**Symbols in parentheses represent chord names respective to de-tuned guitar.
 Symbols above represent actual sounding chords.

G5 (A5) D5 (E5) G5 (A5) D5 (E5) G5 (A5) A5 (B5) D5 (E5) B♭5 (C5) A5 (B5) D5 (E5) F5 (G5) D5 (E5) F5 (G5) G5 (A5)

P.M. P.M. P.M. P.M. P.M.

D5 (E5) B♭5 (C5) A5 (B5) Half-time feel D5 (E5) G5 (A5) C5 (D5)

P.M. P.M.

D5 (E5) G5 (A5) B♭5 (C5) C5 (D5) D5 (E5)

P.M.

G5 (A5) C5 (D5) D5 (E5) G5 (A5) B♭5 (C5) End half-time feel C5 (D5)

P.M.

D5 (E5) Bb5 (C5) A5 (B5) D5 (E5)

P.M.

Rhy. Fig. 5

P.M.

Bb5 (C5) A5 (B5) Bb5 (C5) C5 (D5) D5 (E5) Bb5 (C5) A5 (B5)

P.M.

P.M.

P.M.

Gtr 8: w/ Rhy. Fig. 5

D5 E5 G5 D5 (A5) (E5) G5 D5 G5 A5 (A5) (E5) (B5) D5 (E5)

P.M.

13 13 10 10 11 11 10 10 9 9 10 9 10 10 10 11 13 13 12 13 14 15 14 13

End Rhy. Fig. 5

P.M. P.M. P.M.

14 14 10 12 12 12 10 12 10 10 12 10 10 12 10 12 10 10 13 10 10 12 10 10

Gtr. 3 Bb5 A5 D5 (C5) (B5) (E5) Bb5 A5 Bb5 C5 (C5) (B5) (C5) (D5)

P.M.

13 13 12 13 14 15 14 13 13 13 12 13 12 12 13 15 13 13 15 14 15 15 13 12

Gtr. 4

P.M.

10 10 13 10 10 12 10 10 10 10 13 10 13 13 10 12 10 10 12 10 12 12 10 13

D5 (E5) Bb5 A5 D5 (C5) (B5) (E5)

P.M.

13 13 12 13 14 15 14 13 13 13 12 13 15 14 15 13 15 15 13 15 15 15 14 15

P.M.

10 10 13 10 10 12 10 10 10 10 13 10 12 10 12 10 10 10 13 10 12 12 10 12

G5 D5 (A5) (E5) G5 D5 (A5) (E5) G5 A5 (B5) C5 Bb5 (D5) (C5) D5 (E5) F5 (G5) D5 (E5) F5 (G5) G5 (A5)

PM w/ wah-wah PS

15 15 13 15 15 15 13 15 13

PM w/ wah-wah PS

12 12 10 12 12 10 12 11 11 10 11 11 11 10 11 10

PM PM PM P.M.

A5 (B5) N.C.

wah-wah off T 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8 P.S.

8va wah-wah off T 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12 P.S.

P.M.

7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 2 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Gtrs. 3, 4 & 8 tacet

B5

A5

Gtr. 9 (dist.)

f 14 12 10 14 12 10 12 11 9 12 11 9 12 10 9 12 7 9 10 7 9 10 7 9 11 7 9 10 10 7 9 7 10 9 10 7 9 7/10 7/10

semi P.H.

G5

Gtr 5

Gtr 9

loco

8va

15ma

P.H. w/ bar

0 (0) (0) (0)

PM. -----

P.H. w/ bar

0 (0) (0) (0)

21 17 19 17 19 17 21 17 19 17 18/21 18/21 16 14 12 16 12 15 12 14 15 15 15 15 12 15 16 12 19 17 20 17 19 21 19 17

Gtr. 5 tacet

B5

Gtr. 9

8va

T

14 10 7 14 10 7 15 10 7 15 10 7 14 10 7 14 10 7 12 10 7 12 10 7 14 10 7 14 10 7 15 10 7 15 10 7 14 10 7 14 10 7 12 10 7 12 10 7

A5

8va

T

12 9 5 12 9 5 12 9 5 12 9 5 10 9 5 10 9 5 12 9 5 12 9 5 12 9 5 12 9 5 12 9 5 12 9 5 10 9 5 10 9 5 12 9 5 12 9 5

Gtr. 9 tacet

B5

A5

Gtr 3

8va

semi-P.H.

16/14 17 15 17 15 16 14 16 14 16 15 17/19 17 17/19 17 19 15 17 (17)/19 17

Gtr 4

semi-P.H.

3/7 9 7 9 7 9 7 9 7 9 11 10 10/12 10 11 7 9 (9)/11 9

Staff 1: Musical notation with notes and slurs.

PH

Staff 2: Fretboard diagram with fret numbers: 14 10 12 11 12 10 17 15 17 14 17 14 14 14 17 15 17 15 16 14 16 14 16 14 14 16 14

Pitch: A2

Gtr. 9 tacet

B5

A5

Staff 3: Musical notation for Gtr. 9 with slurs and a triplet of 3.

w/ Dig. Tech Whammy Pedal

w/ bar

Staff 4: Fretboard diagram with fret numbers: 19 15 12 15 19 15 12 19 15 12 15 19 15 12 19 15 12 15 17 14 10 14 17 14 10 12 (12) +1

Staff 5: Musical notation for Gtr. 4 with slurs and a triplet of 3.

w/ Dig. Tech Whammy Pedal

w/ bar

Staff 6: Fretboard diagram with fret numbers: 19 16 11 16 19 16 11 19 16 11 16 19 16 11 19 16 11 16 18 14 9 14 18 14 9 14 (14) +2 1/2

G5

D5

Staff 7: Musical notation for Gtr. 4 with slurs and a triplet of 6.

Staff 8: Fretboard diagram with fret numbers: 14 14 15 14 14 17 14 14 15 14 15 17 17 22 17 14 17 22 17 22 17 14 17 22 17 22 17 14 17 22 17

Staff 9: Musical notation for Gtr. 3 with slurs and a triplet of 6.

Staff 10: Fretboard diagram with fret numbers: 16 16 16 16 16 18 16 16 15 18 15 19 19 22 19 15 19 22 19 22 19 15 19 22 19 22 19 15 19 22 19

Staff 11: Musical notation for Gtrs. & 2 with slurs and a triplet of 6.

P.M

Staff 12: Fretboard diagram with fret numbers: 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

The second system of musical notation continues the melody and accompaniment. The melody, on the treble clef staff, features eighth-note patterns with '+' signs above them, indicating fingerings. The accompaniment, on the bass clef staff, consists of a steady eighth-note bass line. The system concludes with a final measure of the melody and a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with notes beamed in groups of four and marked with a '+' sign above each group. The second system consists of two staves. The upper staff contains a series of 'T' marks, likely representing a vocal line or a specific instrumental part. The lower staff contains a sequence of numbers (21, 18, 14, 18, 21, 18, 21, 18, 14, 18, 21, 18, 21, 18, 14, 18, 21, 18, 21, 18, 14, 18, 21, 18) arranged in a pattern that suggests a rhythmic or melodic sequence.

[illegible][illegible]

D5 **A5** **B5**
8va

semi PH

14 15 17 15 14 15 15/17

T T T T T T T T T

15 20 15 20 15 20 15 20 24 20 24 20 24 20 24 20 15 20 15 20

8va

semi-P.H. ----|

17 15 14 17 15 17 17/19

T T T T T T T T T

15 19 15 19 15 19 15 22 19 22 19 22 19 22 19 15 19 15 19 15

G5 **D5**
8va *loco*

PM -| PM -| PM -| P.M. -|

22 22 19 19 19 17 16 17 17 16 19 20 19 22

14 14 15 19 14 14 15 19 16 16 14 19 16 16 14 19

8va *loco*

PM -| PM -| PM -| PM -|

17 14 15 14 16 14 12 12 12 12 15 15 19

15 15 14 17 15 15 14 17 14 14 15 19 14 14 15 19

A5 **G5**
8va *loco*

P.H. w/ bar

14 12 14 12 15 12 14 12 0

9 8 12 8 11 10 14 10 12 12 15 12 14 14 17 14

Pitch: G2 **G5**
8va *loco*

P.H. w/ bar

14 18 15 14 17 14 15 14 0

8 7 10 7 10 9 12 9 12 10 14 10 14 12 15 12

Two systems of guitar tablature, each consisting of a musical staff and a corresponding line of fret numbers. The first system has 16 measures, and the second system has 16 measures. Both systems feature a series of 'T' marks above the notes, indicating a specific technique or emphasis.

System 1 Fret Numbers: 15 12 15 12 17 12 17 12 19 12 19 12 20 12 20 12 15 12 15 12 17 12 17 12 19 12 19 12 20 12 20 12

System 2 Fret Numbers: 16 12 16 12 18 12 18 12 19 12 19 12 21 12 21 12 16 12 16 12 18 12 18 12 19 12 19 12 21 12 21 12

Two systems of guitar tablature. The first system is labeled with chords D5, A5, and B5. The second system includes a '8va' (octave) marking and a 'loco' (loco) marking. Both systems feature a series of fret numbers and musical notation.

System 1 Chords: D5, A5, B5

System 1 Fret Numbers: 17 17 14 15 16/17 17 15 14 14 12 16 14 12

System 2 Fret Numbers: 22 21 17 19 18/21 21 19 17 17 15 19 17 15

Three systems of guitar tablature. The first system is labeled 'Gtr. 4' and 'G5'. The second system is labeled 'Gtr. 3'. The third system is labeled 'Gtrs. 1 & 2'. Each system features a series of fret numbers and musical notation.

System 1 (Gtr. 4) Fret Numbers: (12) 14 14/16 14 12 12 12 12 14 16 14 16 14 12 12 12 12 14 16 14 16 14

System 2 (Gtr. 3) Fret Numbers: (15) 17 17/19 17 15 9 9 9 9 11 12 11 12 9 9 9 9 11 12 11 12

System 3 (Gtrs. 1 & 2) Fret Numbers: 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7

I I T T T T T T I T T T T T T I
 20 17 20 17 19 17 19 17 20 17 20 17 24 17 24 17 20 17 20 17 19 17 19 17 20 17 20 17 24 17 24 17

T T T T T T T T T T T T T T T T
 21 16 21 16 19 16 19 16 21 16 21 16 24 16 24 16 21 16 21 16 19 16 19 16 21 16 21 16 24 16 24 16

P.M.
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A5
 w/ wah-wah
 9 10 12 9 11 12 9 11 9 10 12 9 /14 /15 /17 /16
 9 10 12 9 11 12 9 11

w/ wah-wah
 5 7 4 5 7 4 6 7 4 6 7 5 7 4 5 /10 /12 /14 /17
 5 7 4 5 7 4 6 7 4 6 7

P.M.
 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4

Interlude

Gtrs. 3 & 4 tacet

E5

B5

C#5

A5

Whoa.

Gtrs. 1 & 2

2 2 0 4 4 2 6 6 4 7 7 5

A5

F#5

19 19 19 (19) 17/19 17 19 17 16 17 19

w/ bar +6

loca

8va

9 10 10 10 9 11/13 11 13 11 9 11 12

16 19 17 16 19 17 16 18 16 19 18 19 16

19 19 18 16 17

P.M.

7 7 5

4 4 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B5

Far a -

Gtr. 4 loca

3 3 3 3

semi-P.H.

21 19 18 16 16 16 16 16 16 19 19 18 17 19

17 19 16 18 19 16 18 19 19 18 16 19 16 18 19

16 17 19 17 16 16 18 18 16 18

Gtrs. 1 & 2

P.M.

P.M.

(cont. in slashes)

4 4 2

2 2

Chorus

E5

A5

Gtrs. 1, 2 & 4 tacet

N.C.

Gtrs. 1 & 2

way, will our eyes — now see the day? — For to — day, the

P.H.

17

ev - er - last - ing e - ter - nal sun. Far a - way, will

C#5 B5

G#5 B5

C#5

F#5

Gtrs. 1 & 2

P.M.

B5

our eyes — now see the day? — For to —

Gtr. 1

P.M. — semi-P.H. P.M. — semi-P.H. P.M. —

Gtr. 2

P.M. — semi-P.H. P.M. — semi-P.H. P.M. —

day, the ev - er - last - ing e - ter - nal sun. Washed a -

Grs. 1 & 2

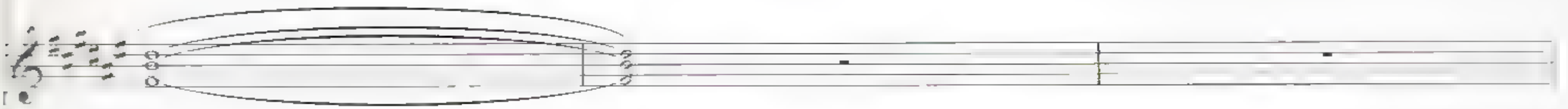
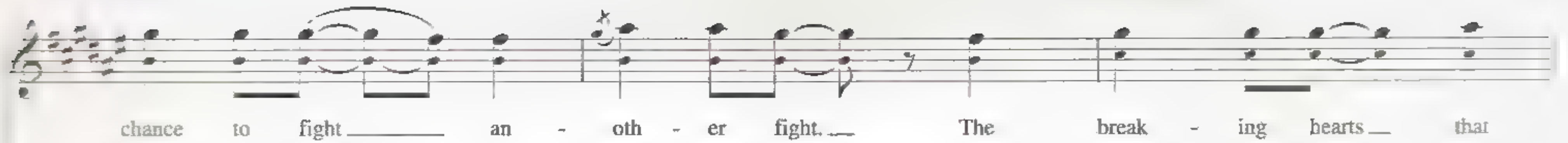
4
4
2

[illegible]

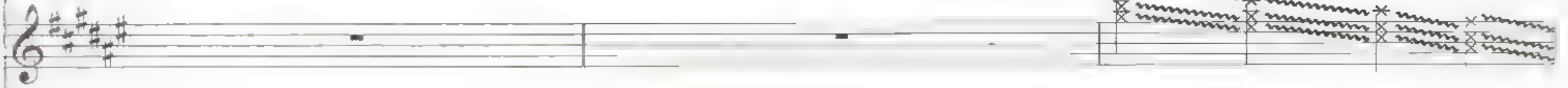
C#5
 For - ev - er hold the dream in - side, the
 (Ah.)
 Gtr. 1
 P.M. P.M.
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 6 6 4 3 3 3 3 4 3 6 3 8 6
 Gtr. 2
 P.M. P.M.
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 6 6 4 4 4 4 6 4 8 4 9 8

B5

C#5 NC.

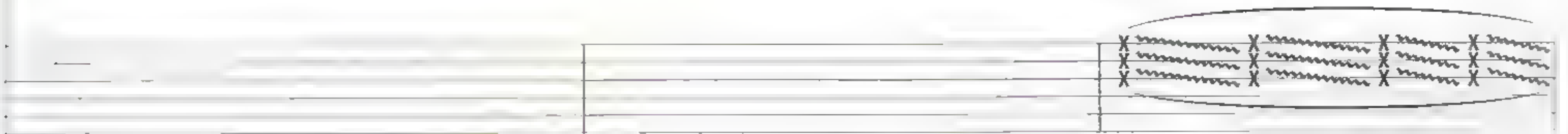


Gtrs. 3 & 4



15ma

P.S.



Gtrs. 1 & 2

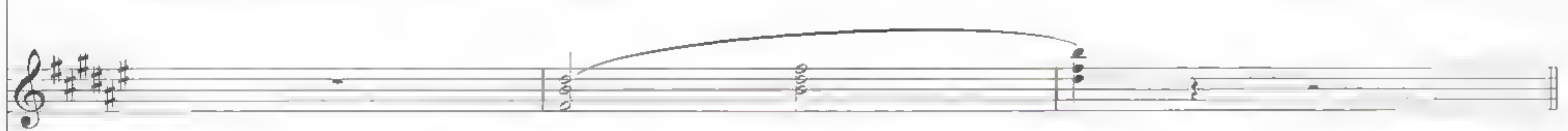
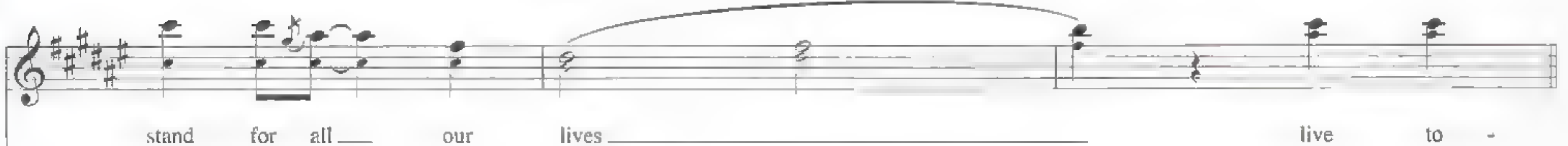


P.M. - - - - -

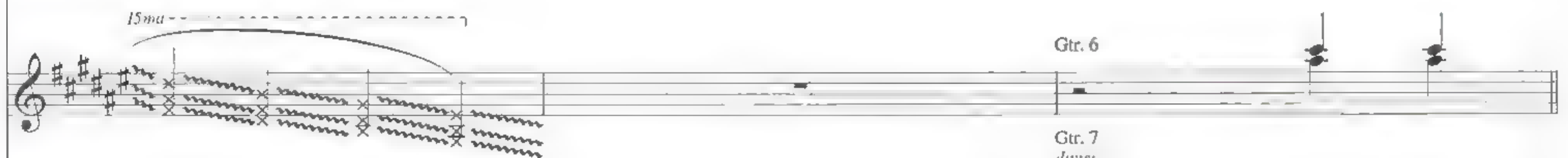


Gtrs. 3 & 4 tacet

B5



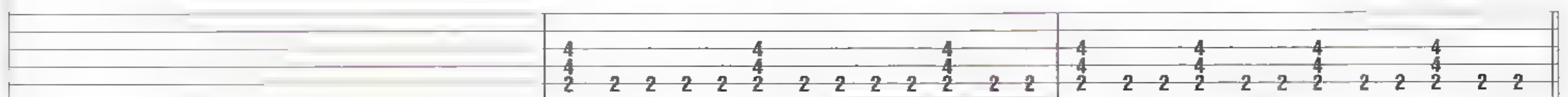
Ah.)



Gtr. 6

Gtr. 7
divisi

P.M. - - - - - P.M. - - - - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -




The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each containing a vocal line, a guitar line, and a piano accompaniment line.

- Vocal Line:** The vocal melody is written in treble clef with a key signature of one sharp (F#). The lyrics "night. Whoa." are written below the notes. The melody features a long, sustained note on "night." followed by a series of eighth and sixteenth notes on "Whoa.".
- Guitar Line:** The guitar part is written in treble clef. It includes a series of chords and single notes, with a prominent use of the "P.M." (Palm Mute) technique indicated by a dashed line and the text "P.M." below the staff. The guitar part is characterized by a rhythmic pattern of eighth and sixteenth notes.
- Piano Accompaniment:** The piano part is written in bass clef. It features a series of chords and single notes, with a prominent use of the "P.M." (Palm Mute) technique indicated by a dashed line and the text "P.M." below the staff. The piano part is characterized by a rhythmic pattern of eighth and sixteenth notes.

The score is presented in a clear, legible format, with the vocal melody and guitar part being the most prominent elements. The piano accompaniment provides a solid harmonic foundation for the other parts.

B5 C#5 B5

Gtrs. 1 & 2



Whoa.

Gr. 4

The musical score is for guitar, labeled "Gr. 4". It features a treble clef and a key signature of three sharps (F#, C#, G#). The score is divided into two systems. The first system contains two measures, each with a whole rest. The second system contains eight measures. The first four measures of the second system each contain a whole note chord (F#m, C#m, G#m, and F#m respectively) and a melodic line starting on the first string, first fret, and moving up stepwise to the fourth fret. The last four measures of the second system each contain a whole note chord (F#m, C#m, G#m, and F#m respectively) and a melodic line starting on the first string, first fret, and moving up stepwise to the fourth fret. The chords are labeled with "T" and the fret numbers "9 14 18" below them. The melodic line is labeled with "8va" above it.

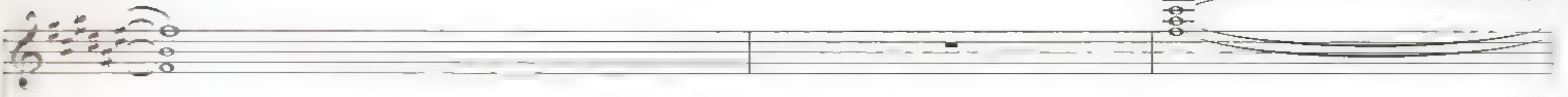
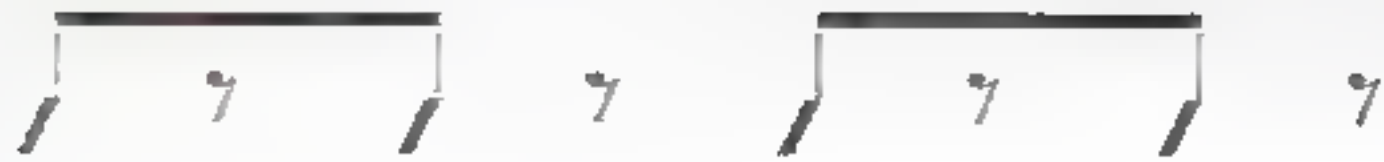
Gr. 3

The musical score is for guitar (Gr. 3) and consists of two systems. The first system has two measures, each containing a whole note G4. The second system has eight measures, each containing a whole note G4. Above each note in the second system is a '+' sign and a '6' below the staff. Below the staff is a fretboard diagram showing the sequence of frets: 11-14, 19-11, 14-19, 11-14, 19-11, 14-19, 11-14, 18-11, 14-18, 11-14, 19-11, 14-19.

Gtr 6

Musical notation for guitar 6, measures 1-6. The notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are: Measure 1: F#4 (quarter), C#5 (quarter), G#5 (quarter). Measure 2: F#4 (quarter), C#5 (quarter), G#5 (quarter). Measure 3: F#4 (quarter), C#5 (quarter), G#5 (quarter). Measure 4: F#4 (quarter), C#5 (quarter), G#5 (quarter). Measure 5: F#4 (quarter), C#5 (quarter), G#5 (quarter). Measure 6: F#4 (quarter), C#5 (quarter), G#5 (quarter).

Gtr 7						
		6				
7	9		9	7	6	7
8	10	11	10	8	11	9



Yeah.

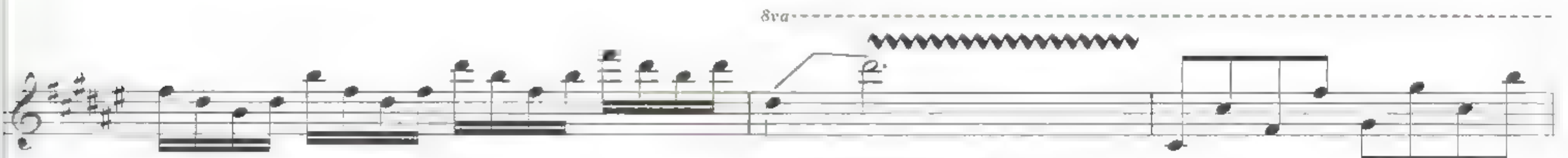


w/ DigiTech Whammy Pedal

w/ bar

+6

(14)

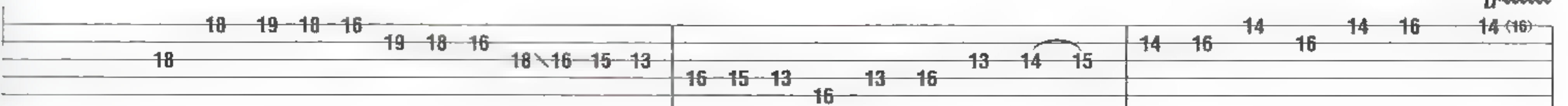
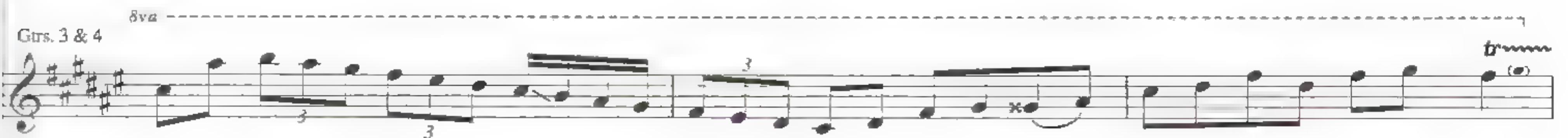
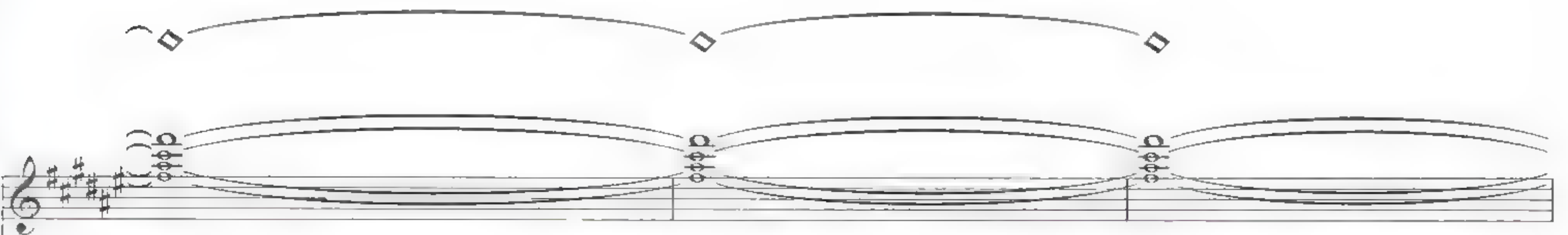


w/ DigiTech Whammy Pedal

w/ bar

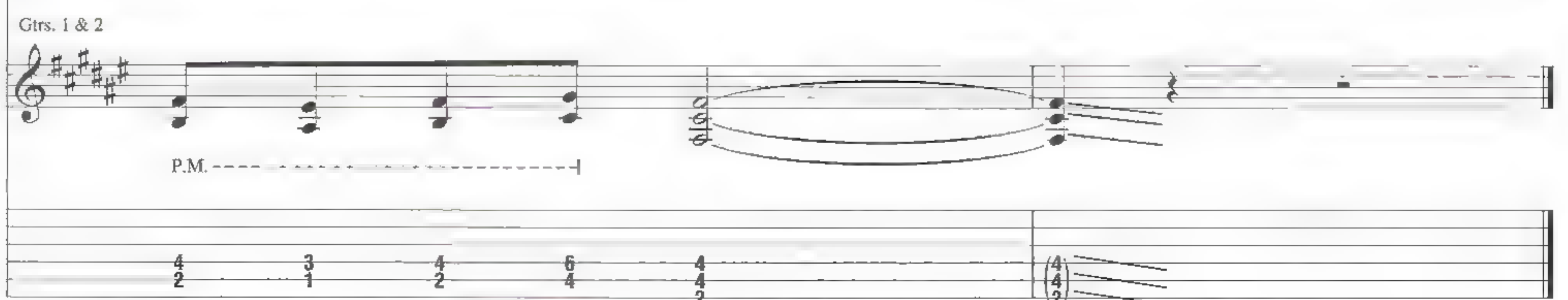
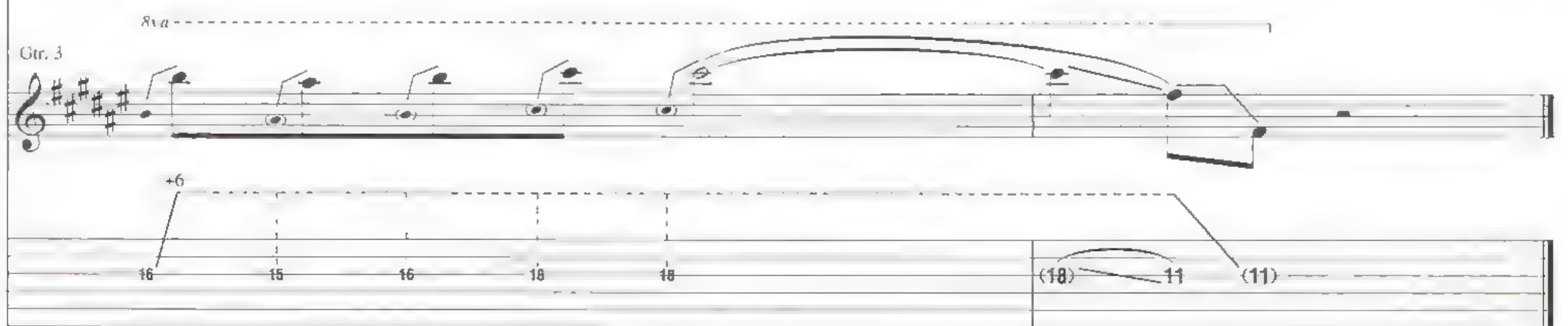
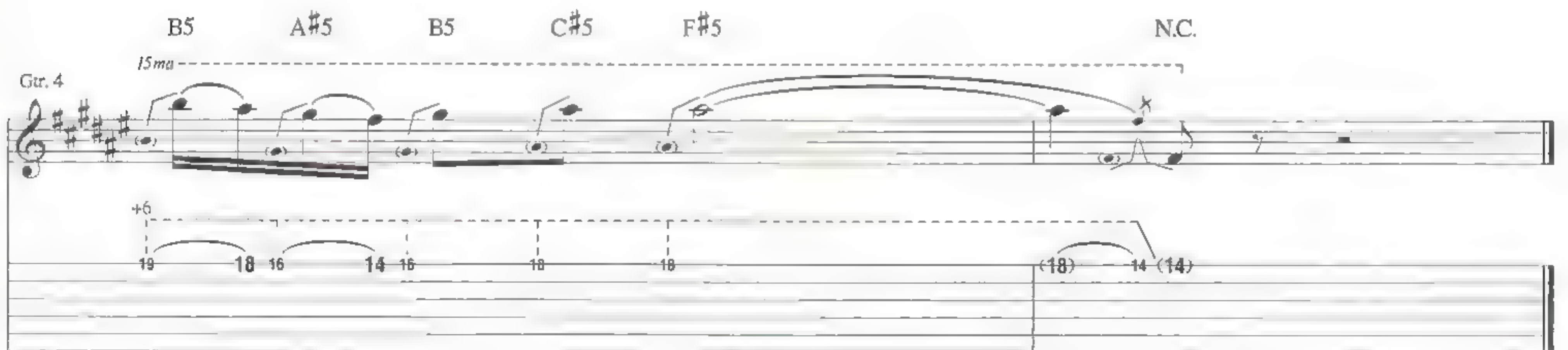
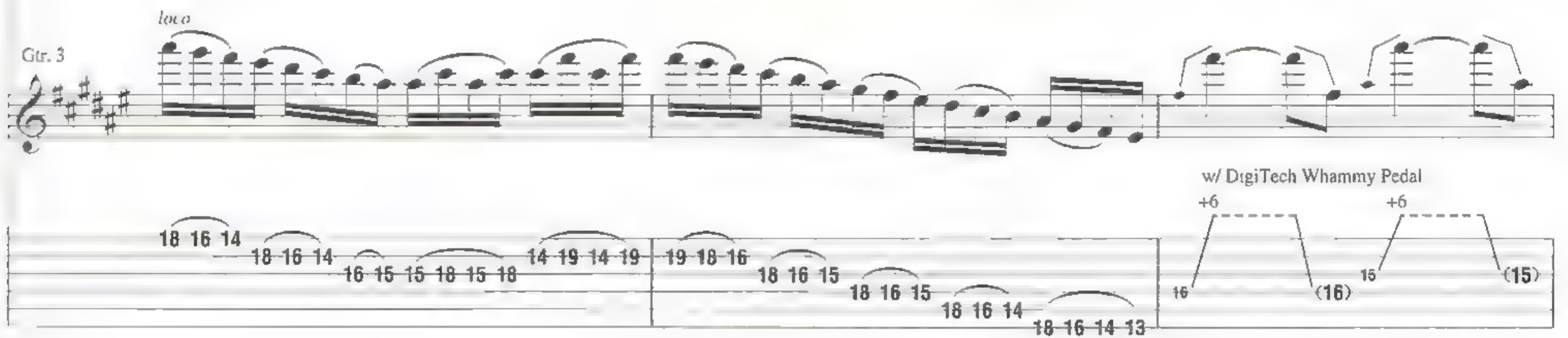
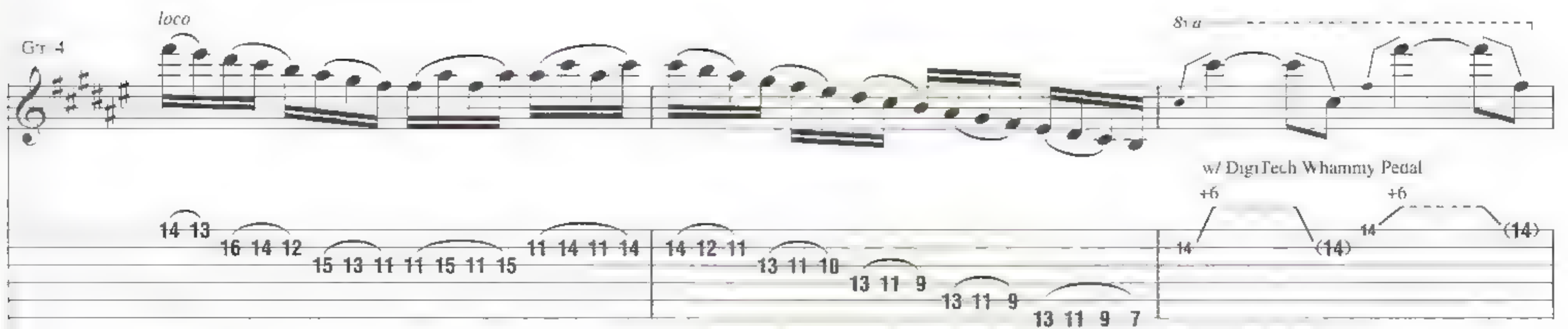
+6

(16)



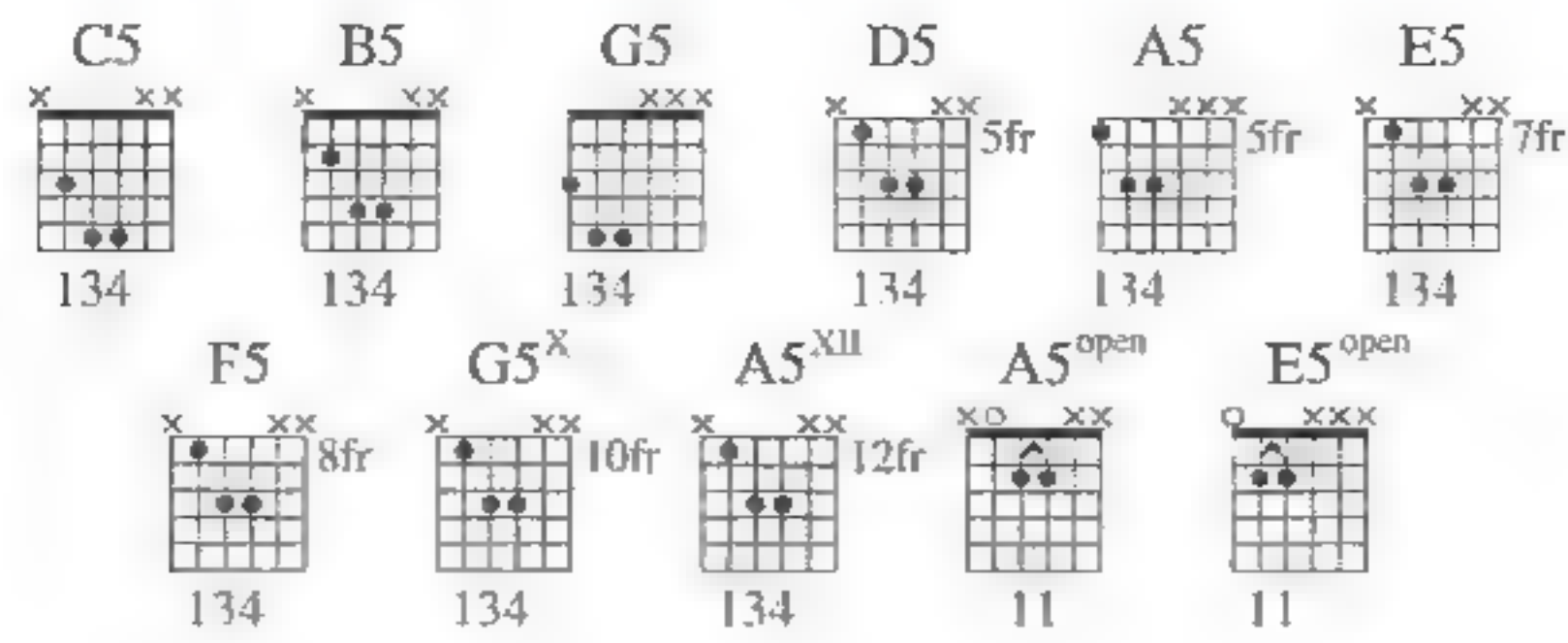
C#5

(cont. in notation)



Body Breakdown

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Very fast ♩ = 200

N.C. F#5 N.C. F5 N.C. E5 N.C. D5 N.C. C5 B5

Gtr. 1 (elec.)

f
w/ dist.
*w/ DigiTech Whammy Pedal

15ma

+6

TAB

*Set for one octave above when depressed (toe down).

Gtr. 2 (elec.)

f
w/ dist.
**w/ DigiTech Whammy Pedal

15ma

+6

TAB

**Set for one octave above when depressed (toe down).

Gtrs. 3 & 4 (elec.)

f
w/ dist.

P.M.

TAB

Half-time feel

Chord symbols: E5, C5, D5, E5, C5, B5

Gtr 2

Gtr 1

*Chord symbols reflect basic harmony implied by bass, next 7 meas.

Chord symbols: E5, C5, D5, E5, C5

semi-P.H.

End half-time feel Double-time feel

Chord symbols: B5, E5

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

Rhy. Fig. 1

P.M.

[illegible]

The image displays a musical score for guitar, organized into three systems. Each system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a guitar-specific staff with fret numbers, and a bass staff with fret numbers. The first system is labeled 'C5' and 'B5'. The second system is labeled 'P.M.' and 'P.M.'. The third system is labeled 'P.M.' and 'P.M.'.

D5

19 19 17 17 17 17 20 20 17 17 17 17 | 17 17 19 19 19 19 20 20 19 19 22 22 19 19

16 16 14 14 14 14 17 17 14 14 14 14 | 14 14 16 16 16 16 17 17 16 16 19 19 16 16

P.M. P.M. P.M. P.M.

5 5 3 3 3 3 3 3 | 7 7 5 5 5 5 5 5 5 5 5 5

Gtrs 3 & 4 w/ Rhy. Fig. 1
E5 D5 E5

Gtr. 1

19 19 18 18 17 20 17 17 18 17 17 19 20 20 19 17 19 20 17 19 19 18 18 17 20 17 17 18

16 16 15 15 14 17 14 14 15 14 14 16 17 17 16 14 17 14 17 14 16 17 14 15 17 14 17 14 15

Gtr. 2

16 16 15 15 14 17 14 14 15 14 14 16 17 17 16 14 17 14 17 14 16 17 14 15 17 14 17 14 15

D5 C5 B5

17 17 19 20 17 19 20 19 17 20 19 19 20 19 17 20 19 20 19 17 20 19 17 20 19 17 20 19 17 20

14 14 16 17 14 16 17 16 17 16 17 16 17 16 14 17 16 14 17 16 14 17 16 14 17 16 14 17 16 18

D5

C5

1 *loco*

TH w/ bar TH w/ bar

20 19 17 20 17 19 20 22 20 19 17 17 19 17 20 22 24 22 19 17 19 22 24 X 24 22 24 22 24 20

X

5(17) (5) (5) (5) 5(24) (5) (5) (5)

17 16 14 17 14 16 17 19 17 16 14 14 16 14 17 19 15 17 15 15 17 19 17 15 17 15 17 13

16 14 16

12 (12) (12) (12) (12) (12) (12) (12)

B5

loco

semi-P.H. →

6 6 6 6 6 6 6 6

T T T T T T T T

P.H. w/ bar

17 17 17 17 20 17 20 17 20 16 17 24 19 12 24 19 12 24 19 12 24 19 12 24 19 12 24 19 12 24 19 12 24 19 12

0 -1 1/2 -4

loco

semi-P.H. →

6 6 6 6 6 6 6 6

T T T T T T T T

P.H. w/ bar

17 17 17 17 19 15 19 15 19 15 17 19 16 12 19 16 12 19 16 12 19 16 12 19 16 12 19 16 12 19 16 12 19 16 12

0 -1 -3 1/2

Verse

Gtrs. 1-4 tacet

*Em

C

1. Si - lent screams ____ and shat - tered dreams ____ of what we left ____ at the sev - en - teen. ____ Still

2. Fall - ing rain ____ will hide the pain ____ that lies be - neath ____ the burn - ing flames. ____ All

*Chord symbols reflect overall harmony

D

Em

lost with - in ____ the mis - er - y ____ and pain ____ that lies ____ in ____ side.

hope is gone, ____ so car - ry on ____ be fore ____ the world will fall.

C

Here a - lone, the fight to breathe still search ing for the
Rise a - gain to die in vain, now life can nev er

Gtr. 5 (nylon-str. acous.)

mp
w/ fingers
let ring throughout

Gtr. 6 (nylon-str. acous.)

mp
w/ fingers
let ring throughout

D

truth to be. Our Black - ened by the burn - ing fire held
be the same. Our own sal - va - tion draw - ing near er,

2nd time, Gtrs. 1 & 2 w/ Fill 1

Gtrs. 5 & 6 tacet

Em G5

deep in - side my mind. Far be - yond the
hear the dark - ness call, Skies are fall - ing.

Gtr. 1

8va

loco

w/ DigiTech Whammy Pedal

+6 +5 (12)

P.M.

Gtr. 2

8va

loco

w/ DigiTech Whammy Pedal

+6 +5 (12)

P.M.

Gtr. 5

Gtrs. 3 & 4

P.M.

Gtr. 6

Fill 1

Gtrs. 1 & 2

8va

Harm

w/ bar

5

Pitch: G

[illegible][illegible]

[illegible][illegible]

rise to fight a gain.

8va

P.M.

17 17 17 17 18 18 17 17 18 18 17 17 20 20 17 17 | 19 19 19 19 20 20 19 19 22 22 19 19 20 20 19 19 | 20 19 20 17 19 20 22 22 24 22 20

8va

P.M.

13 13 13 13 15 15 13 13 15 15 13 13 17 17 13 13 | 15 15 15 15 17 17 15 15 19 19 15 15 17 17 15 15 | 17 15 17 19 15 17 19 15 17 19 20 19 17

End Rhy. Fig. 2

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pre-Chorus

E5
*Voc. Fig. 1

Gtrs. 1 & 2 tacet
C5

D5

Stay here with me, this night we'll be to -

(Ah.)

Gtr. 1 *8va*

Gtr. 2 *divisi*

**
24/20

**Gtr. 1 to left of slash in tab

Rhy. Figs. 3 & 3A

Gtrs. 3 & 4

w/ variation on repeat

P.M.

0 0 0 0 0 0 | 9 12 9 12 | 3 3 3 3 3 3 9 7 5 | 5 7 7 5 5 7 7 5 5 5

*Refers to bkgd. voc. only.

E5 C5 D5

End Voc. Fig. 1

er. Fu - ture in our hands, we'll fight with

semi-P.H

9 7 7 5

P.H

7 7 7 5

E5

Bkgd. Voc.: w/ Voc. Fig. 1

free - dom draw - ing near. Stand here with

P.M. ----- semi-P.H

10 9 10 9 10 9 10 9 10 9 10 9 9 9 7 7 9 9 7 7 9 7 7 7 7 7 12 9 12 9 10 7 10 7

P.M. ----- semi P.H

7 5 7 5 7 10 7 5 7 5 7 5 7 10 7 5 10 10 9 9 7 7 9 9 7 7 10 10 7 7 7 7 7 7 7 12 9 12 9 10 7 10 7

⊕ Coda

Gtrs. 3 & 4. w/ Rhy. Fig. 2

E5

C5

where. _____ Rid - ing on _____ through

Gtr. 1

PM. -----

15 13 12 14 13 12 14 12 12 14 12 11 12 14 12 13 13 13 13 13 13 13 13 13 13 13 15 15 13 13

Gtr. 2

PM -----

12 14 12 11 14 12 11 14 12 11 14 12 14 11 12 14 12 12 12 12 14 14 12 12 14 14 12 12 16 16 12 12

G5

black-ened dark - ness, cross the end - less sands. _____ We

PM -----

13 13 13 13 13 13 13 13 13 13 13 13 15 15 13 13 15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15 15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15

PM -----

12 12 12 12 14 14 12 12 14 12 12 12 16 16 12 12 12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12 12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12

sail a - way, — our vic - to - ry — at hand.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A
 E5

Gtrs. 1 & 2 tacet

C5

Stay here with — me, to —

D5 E5 C5
 geth - er we'll be strong - er. Side by side we've

D5 E5
 con - quered lands — and stormed a cross the seas.

Die here with me, we'll feel this pain no longer. For

now and ev - er we will be. In my

[illegible]

19	17	17	20	17	19	17	20	19	19	(19)	+6
----	----	----	----	----	----	----	----	----	----	------	----

A musical score snippet featuring a single melodic line on a five-line staff. The notes are numbered as follows: 14, 14, 13, 12, 14, 15, 14, 12, 14, 14, and +6. A wavy line follows the final note.

Gtrs. 1 & 2 tacet

E5

E5 C5 G5 D5

heart, in my soul I am out of control.

Voc. Fig. 2

Heart, in my soul, out of control.

Rhy. Figs. 4 & 4A

Gtrs. 3 & 4

w/ variation on repeat

P.M. ---|

P.M. -----|

[illegible]

D5 G5 C5

like — be — fore. — Feel the — break —

cry like — be — fore. Feel the — break —

P.M. — P.M. — P.M. —

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Gtrs. 3 & 4

P.M. — P.M. —

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D5 N.C.

down of — my bod — y. — Set me

down of — my bod — y.)

End Voc. Fig. 2

Gtrs. 1 & 2

8va —

P.M. — P.M. — P.M. —

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

11 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

End Rhy. Fis. 4 & 4A

P.M. — P.M. —

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Tap strings with edge of pick while sliding

Interlude

E5

D5

G5

free.

Gir 2

Gtr 2

The staff shows a guitar part with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some with accents, and a final measure with a trill-like figure. Below the staff, there are three measures of fret numbers: 8 8 8 8 12 12 8 8 8 8 12 12 8 8 8 8, 10 10 7 7 7 7 10 10 7 7 7 7 10 10 7 7, and 8 7 8 7 8 10 8 7. Above the fret numbers, there are performance instructions: 'P.M.' with a dashed line, 'P.M.' with a dashed line and a bracket, and 'semi-P.H.' with a dashed line and a bracket.

P.M. ----- P.M. --- semi-P.H. ---

8 8 8 8 12 12 8 8 8 8 12 12 8 8 8 8 | 10 10 7 7 7 7 10 10 7 7 7 7 10 10 7 7 | 8 7 8 7 8 10 8 7

Cit 1

Gtr 1

P.M. P.M. semitone P.H.

9 9 9 9 12 12 9 9 9 9 12 12 9 9 9 9 11 11 7 7 7 7 11 11 7 7 7 7 11 11 7 7 7 9 7 8 10 10 12 10 8

Gtrs 3 & 4

[illegible]

B5

C5

[illegible][illegible]

musical notation system 1

15 10 15 10 13 10 12 12 10 15 12 15 12 15 12 12 12 13 12 15

semi-P.H. 1

musical notation system 2

10 7 10 7 10 7 8 7 8 7 10 8 10 8 10 8 8 8 9 8 8 10

semi-P.H. 1

musical notation system 3

PM. PM PM semi-P.H.

5 5 5 5 5 5 5 5 5 7

B5

End double-time feel

musical notation system 4

loco

(15) 15 19 19 20 20 15 17 8 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10 7 9 10 7 9 10 7 8 10 7 8 10

musical notation system 5

(8) 8 8 10 10 12 12 8 12 10 13 12 10 12 11 9 12 10 9 12 10 9 12 10 12 9 10 12 9 10 12 9 11 12 10 12 13 10 12 14

musical notation system 6

4 4 2

Es

P.M. - - -

Gr. 1

End Riff A

EXC 1

f

w/ dist

P.M.

17 17 14 17 15 17 17 14 17 17 15 17 14 17 14 15 17 17 14 17 15 17 17 14 17 17 15 17 14 17 14 (15)

12 12 14 12 12 12 14 12 12 12 14 12 12 12 14 12 12 14 12 12 12 14 12 12 12 14 12 12 12 14 12 12 (13)

Gtr. 7 (acel)

E5 D5 C5 B5 C5 D5 E5

15 12 8 12 15 12 15 12 7 10 13 10 13 10 7 10 13 10 5 8 12 8 12 8 3 7 10 7 10 7 3 7 5 8 12 8 12 8 5 8 13 10 7 10 13 10 15 12

16 12 9 12 16 12 16 12 9 7 11 14 11 14 11 7 11 14 11 5 9 12 9 12 9 4 7 11 7 11 7 11 7 12 9 5 9 12 9 12 9 7 11 14 11 14 11 16 12

Gtr. 8 (elec.)

f

w/ dist

P.M.

2 2 5 7 5 3 5 5 2 4 4 5 5 3 5 5 7 7 0

D5

C5

D5

8 12 15 12 15 12 8 12 15 12 15 12 8 12 15 12

19 15 12 15 19 15 19 15 10 14 17 14 17 14 10 14

17 14 8 12 15 12 15 12 10 14 17 14 17 14 10 14

9 12 16 12 16 12 9 12 16 12 9 16 12 9 16 12

20 17 12 17 20 17 20 17 10 15 19 15 19 15 10 15

19 15 8 13 17 13 17 13 10 15 19 15 19 15 10 15

P.M.

2 2 0 2 2 0 2 0 0 2 2 5 7 7 5 3 5 5 5 7 7 5

A5

G5

F5

D5

A, a

15 12 8 12 15 12 15 12 7 10 15 10 15 10 8 5 8

13 8 5 8 13 8 13 8 5 8 13 8 13 8 5 8

17 14 10 14 17 14 17 14 10 14 15 14 17 14 10 14

17 13 10 13 17 13 17 13 8 12 15 12 15 12 8 13 10

13 10 6 10 13 10 13 10 6 10 13 10 13 10 6 10

19 15 10 15 19 15 19 15 10 15 17 15 19 15 10 15

P.M.

5 7 7 5 3 3 1 1 3 3 3 3 1 3 5 7 7 5 7 7 5 7

G5

NC

Gtr. 9 (elec.)

15ma + - - - -

locus

Ham w/ bar

f
w/ dist.

P.H.

14	14
----	----

Pitch: D

Pitch: B

Harm.
w/ bar

T T
22 (17) 22 (17)

Pitch: A

Rhy. Fig. 5

Gtrs. 3 & 4

P.M. 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200 2300 2400

P.M. -

C5

D5

Gr. 9

P.H.

P.H.-4

Pitch: B

CIN. 3 & 4

PM

PM

Gtr. 9 tacet
G5

D5

First system of musical notation. The guitar part (Gtr.) is in treble clef with a key signature of one sharp (F#). It features a series of notes with various articulations, including slurs and wavy lines indicating vibrato. The fret numbers 15, 14, 12, 15, 15, 12, 13, 13, and 12 are written below the staff. The bass part (Gtrs. 3 & 4) is in bass clef and includes a 'P.M.' (pedal point) instruction. Fret numbers 12, 15, 13, 12, 15, 12, 8, (8), 8, 10, 10, and 8 are written below the staff.

E5

A5

G5

Second system of musical notation. The guitar part continues with notes and articulations. Fret numbers 13, 15, 13, 15, 15, 15, 12, 12, and 12 are written below the staff. The bass part includes a 'semi-P.H.' (semi-pedal point) instruction and fret numbers 10, 12, 12, 14, 15, 15, 10, 12, and 12. The third system shows the guitar part with notes and articulations, and the bass part with a 'P.M.' instruction and fret numbers 7, 7, 5, 7, 7, 5, and 7.

Exa

→

G5

G5 D5

15 14 12 15 13 12 14 12 11 12 14 12 11 12 15 12 14 13 12 13 14 12 14 12 13 15 13 15 12 14

Gr. 1

12 15 13 12 14 12 14 12 11 14 12 11 14 12 10 14 12 14 10 12 14 11 12 14 14 12 11 14 11 12 14 12 13 15

G5

15

12

14 16 17 14 17 14 16 17

14 17 15 14

Gtrs. 3 & 4 tacet

A5 G5 D5 E5

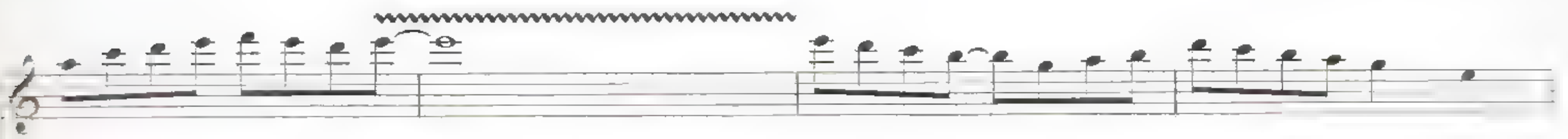
Gr. 8

*w/ octaver

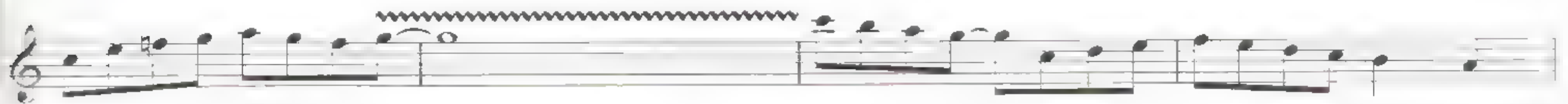
15 17 15 17 16 17 15 17 15 14 17 15 16 17 15 17 17 16 14 16 14 17 16 17 14 16 17 17 14 12 11 12 11 14 12 14 11 12 14 13 12 14 12

*Set for one octave above

F5 G5^A A5^M G5^X D5 E5



w/ bar

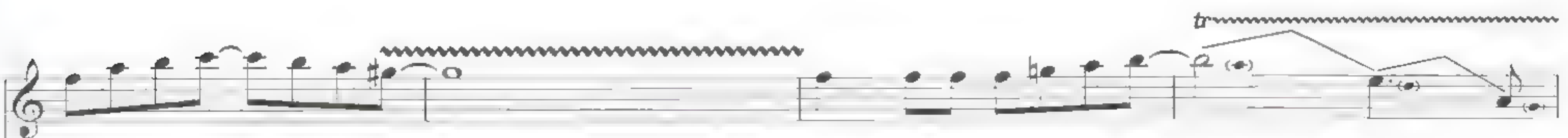


w/ bar



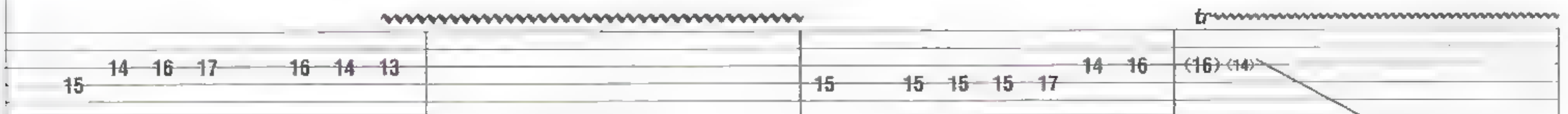
F5 E5 F5 E5

Gtr. 8 tacet
N.C.

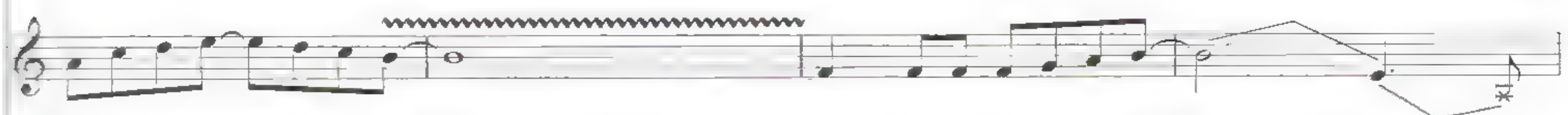


w/ bar

w/ bar

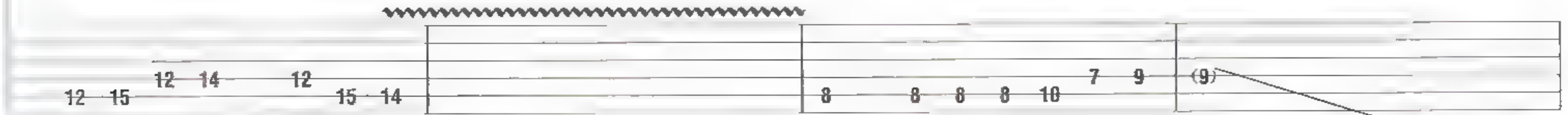


-3 1/2 -7



w/ bar

w/ bar



-3 1/2 s ack

Gtr. 1

7 7 7 7 5 7 5 7 7 7 7 5 7 5 9 9 9 9 7 9 8 9 9 9 9 7 9 8 7 5 7 5 7 9 7 5 7 5 7 5 7 9 7 5

Rhy. Fig. 6

Gtrs. 3 & 4

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The score is written in a simple, folk-like style.

G5

A5

[illegible]

End Rhy. Fig. 6

End Rhy. Fig. 6

P.M. ---

P.M. ---

F5 G5

diva

13 13 12 13 12 13 12

15 15/20 15 13

10 10 8 10 8 10 8

12 12/15 12 10

P.M. - - - - -

3 3 3

Gtrs. 3 & 4: w/ Rhy. Fig. 6

A5

C5

Gtr 2

diva

15 15 15 12 13 13 13 12 13 12 13 15 13 12 13 12 20 20 20 15 17 17 17 15 20 15 20 22 15 15 15 15 12 13 13 13 12

semi-P.H.

Gtr 1

12 12 12 13 10 10 10 13 10 13 10 12 10 13 10 13 15 15 15 12 13 13 13 12 13 12 13 15 15 10 12 12 12 13 12 12 12 13

semi P.H.

G5 A5

diva

13 12 13 12/18 13 12 13 15 12 13 12 15 13 12 13 15 12 13 12 15 15 13 12 15 13 12 14 12 12 14 12 13 15 12 13

semi-P.H.

15 13 15 13/15 14 12 14 12 13 15 13 12 14 12 14 12 13 15 13 12 12 15 13 12 14 12 15 14 12 14 15 12 14 12 13 15

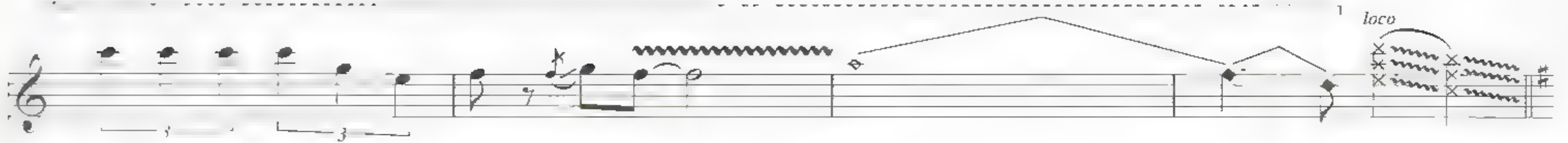
semi-P.H.

C5

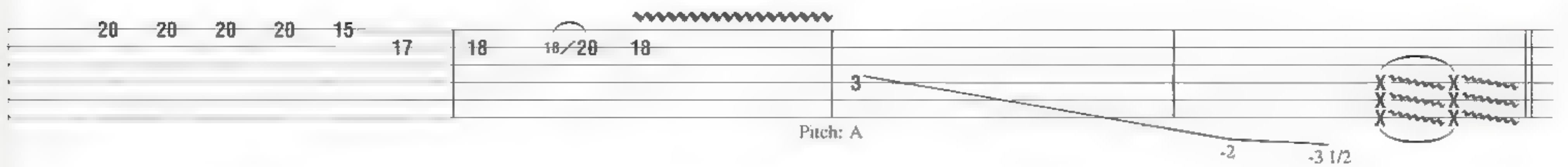
A5

B5

(cont. in notation)

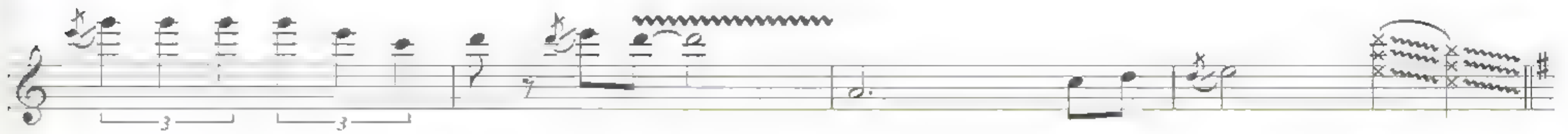
Harm
w/ bar

P.S.

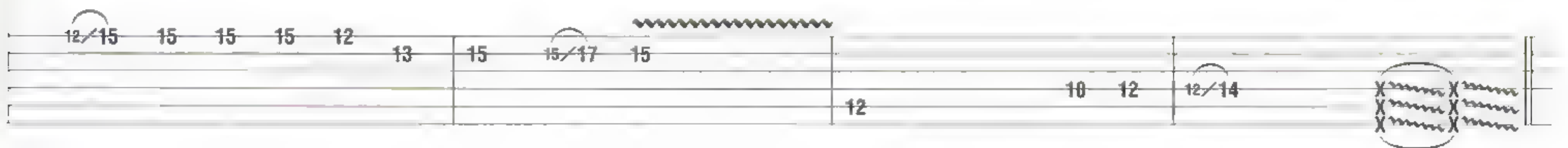


Pitch: A

-2 -3 1/2



P.S.



Keyboard Solo

Gtrs. 1 & 2 tacet

E5

C5

D5

E5

Gtrs. 3 & 4



P.M. -----|

P.M.

P.M. -----|

P.M.

P.M. -----|

P.M.

P.M. -----|



C5

D5

E5

Ctr 4

P.M. -----|

P.M.

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|



P.M. -----|

P.M.

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

15 15 15 17 17 15 15 19 19 15 15 19 19 15

12 13 12 15 17 20 17 19 17 19 20 19 20 22

16 16 16 17 17 16 16 19 19 16 16 19 19 17

12 14 13 17 13 17 14 15 14 15 17 15 17 19

22 20 19 20 19 20 22

14 17 16 17 15 19 20 19 15 17 16 17 16 17 15 19 20 19 15 17

19 17 15 17 15 17 19

14 17 16 17 17 15 17 15 17 17 16 17 16 17 17 15 17 15 17 17

16 17 15 19 20 19 15 19 20 19 15 19 20 19 15 19 20 19 15 19 20 19 22

13 14 15 13 14 15 13 14 15 14 15 16 13 14 15 14 15 16 13 14 15 14 15 16

16 17 17 15 17 15 17 15 17 15 17 15 17 15 17 15 19

13 14 15 13 14 15 13 14 15 13 14 15 12 13 14 13 14 15 13 14 15 14 15 16

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

End double-time feel


Grs. 3 & 4 meet

C

G

*Chord symbols reflect harmony played by kybds., next 16 meas.

D Em C Am



trōl. Fly a - cross the moun - tains and to - wards the dis - tant

sun. _____ Tears ev - er more, we cry like _____ be

G C D



fore. Feel the break - down of my bod - y.

Double-time feel

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A
Gtr. 7 tacet

E5



In my heart, in my

Str 7

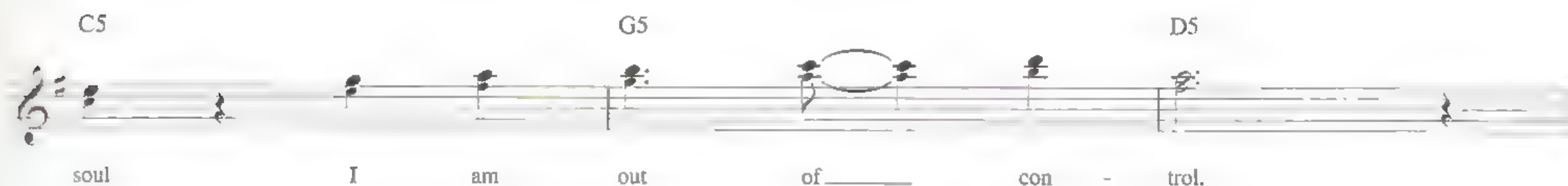


In my heart, in my

14 10 15 10 16 10 17 10 18 10 19 10 20 10 21 10 22 10 23

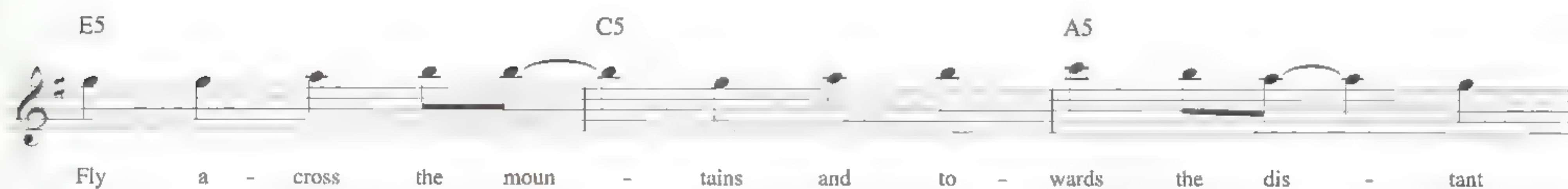
*Tap w/ edge of pick.

C5 G5 D5



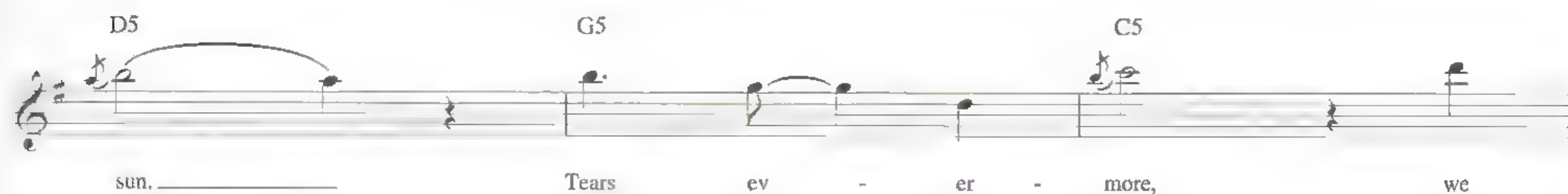
soul I am out of control.

E5 C5 A5



Fly across the mountains and towards the distant

D5 G5 C5



sun, Tears ever - more, we

D5 G5 C5



cry like be - fore. Feel the break down of my

D5 C5
 bod - y. Feel the break
 P.S. P.M.
 11 12 11 12 11 12 14 11 12 14 16 12 14 16 17 17 17 17 17 17 17 17 17 17 17 17 17
 12 14 14
 Gtr 2 P.S. P.M.
 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
 Gtrs. 3 & 4 P.S. P.M.
 7 7 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B5 N.C.
 down of my bod - y. Set me
 P.M. P.S.
 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16
 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 2 4 4 2

12 12 12 12 16 16 12 12 12 12 17 17 12 12 12 12 | 19 19 12 12 12 12 16 16 12 12 12 12 14 14 12 12 | 12 12 12 12 15 15 12 12 12 12 17 17 12 12 12 12

14 14 14 14 17 17 14 14 14 14 19 19 14 14 14 14 | 21 21 14 14 14 14 19 19 14 14 14 14 17 17 14 14 | 12 12 12 12 16 16 12 12 12 12 17 17 12 12 12 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

End double-time feel Half-time feel

Gars. 1 & 2 tacet C5 B5

18 18 12 12 12 12 17 17 12 12 12 12 15 15 12 12 | 15- (15) |

19 19 12 12 12 12 17 17 12 12 12 12 16 16 12 12 | 17- (17) |

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 9 9 9 7 7 5 | 5 5 5 4 4 2

E5 D5 B5 C5 D5 E5 D5 C5 B5 E5 D5

P.M. P.M. P.M.

B5 C5 D5 B5 C5 D5 B5 C5 D5 E5 N.C.

(cont. in slashes)

Gtrs. 3 & 4 E5 open 8va

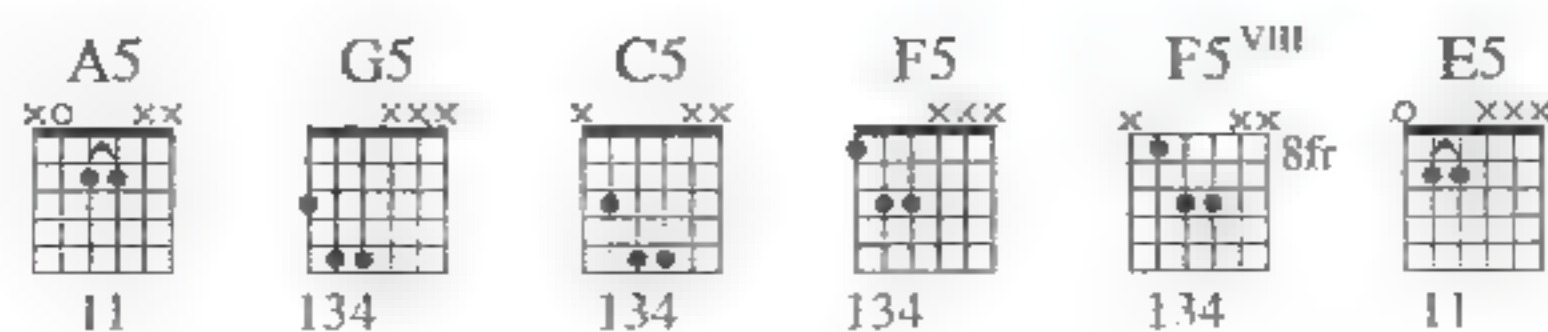
Gtr. 9 w/ wah-wah w/ delay 17

8va Inco

8va 9

Cry for Eternity

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Fast ♩ = 140

A5

Riff A

End Riff A

Gtr. 1 (elec.)

8va

4/4

f
w/ dist

TAB

22 15 21 14 21 14 19 14 21 14 19 14 20 15 15 17 22 15 21 14 21 14 19 14 21 14 19 14 20 15 15 17

Riff A1

End Riff A1

Gtr. 2 (elec.)

4/4

f
w/ dist

TAB

10 3 9 2 9 2 7 2 9 2 7 2 8 3 3 5 10 3 9 2 9 2 7 2 9 2 7 2 8 3 3 5

Gtrs. 3 & 4 (elec.)

4/4

f
w/ dist.

TAB

2 0

Gtrs. 1 & 2 w/ Riffs A & A1 (3 times)

G5

A5

Gtrs. 3 & 4

4/4

P.M. -----

(Gtr 3, cont. in slashes)

TAB

2 0 2 0 2 0 2 0 5 3 2 0

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A5

Rhy. Fig. 1

G5

A5

P.M.

Faster ♩ = 200

A5

Gtr. 3 & 4

loco

Gtr. 4

End Rhy. Fig. 1

Gtr. 2

P.M.

(2nd time, cont. in slashes)

8va

loco

semi-P.H

13 13 13 13 15 17 13 15 17 17 15 17 17/19 13 13 13 13 15 17 13 17 13

semi-P.H

10 10 10 10 12 13 10 12 13 13 12 13 13/15 10 10 10 10 12 13 10 13 15



(cont in notation)

10/15 17 13 17 13 17 10/13 15 12 15 12 15 13 12 13 15 12 13 15 12 13 15 12 13 15

semi-P.H.

semi P.H

15/17 13 10 13 10 13 10 13/15 12 8 12 8 12 10 8 10 12 13 10 12 13 15 12 13 15/17 13 15 17

[illegible]

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The final note is a whole note. The tempo/mood is indicated as 'semi-P.H' (semi-pastorale).

7 7 5 7 5 7 9

10 8 5 5 7 9 9 7

semi-P.H. P.H.-1

End Rhy. Fig. 2

P.M. 1

P.M.

P.M.

Gtrs. 3 & 4 w/ Rhy. Fig. 2

A5

514

Git. I

26 20 19 20 19 17

18 18 16 20 18 17 17

Gr. 2

15/17 17 15 17 15 17 15 15 17 15 17 14 17 17 14 17 15 17 15

Gtr. 5 *loco*

17 17 15 17 15 17 | 16 16 17 16 14 14 | 14 14 14 14 16 17 12

sentu P.H.

loco

semi P.H.

20 24 20 18 18

15 12 8 12 15 12 15 12 8 12 15 12 15 12 8 12 15 12 15 12 8 12 (12) (12)

15 17 15 15 15/17

20 15 12 15 20 15 20 15 12 15 20 15 20 15 12 15 20 15 20 15 12 15 (15) (15)

12 13 12 12 12/13

16 12 7 12 16 12 16 12 7 12 16 12 16 12 7 12 16 12 16 12 7 12 12 14 12 14 12

E5

N.C.

Gtrs. 1, 2 & 5 tacet

1. Fall - ing from the

Gtr. 1

20 19 17 17 20 19 17 19 17 20 19 20 22 24

Gtr. 2

12 14 12 11 13 12 14 12 15 13 12 14 15 12 14 15

Gtr. 5

12 11 14 12 14 12 11 14 12 14 12 11 13 12 13 15 12

Gtrs. 3 & 4

P.M.

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0

Verse

A5

sky, now, the sign of the burn - ing sun.
2. So now the fall - en will live a - gain.

Box 3 & 4

P.M.

F5

In to the face of the e - vil one.
They feel the pain burn in - side of them.

P.M.

A5

No where to hide, now, we're on the run
Re mem - ber now what you feel a - gain

P.M.

(Gtr. 3, cont. in slashes)

C5

Gtr. 3

G5

(cont. in notation)

right be fore your eyes. We're
deep down in side. Still

Gtr. 4

4.5

watch - ing. we're wait ing. Our souls are for
 curs - ing. still crawl - ing. We're end less ly

Cr

PM

5 5 5 5 7 7 5 5 9 9 5 5 7 7 5 5 | 5 5 5 5 7 7 5 5 9 9 5 5 7 7 5 5 | 5 5 5 5 9 9 5 5 8-8 5 5 9 9 5 5

Cr 2

PM

2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 2 2 2 2 5 5 2 2 5 5 2 2 5 5 2 2

Gtrs. 3 & 4

P.M.

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Gtrs. 1 & 2 tacet

A5 C5

sak - en. The sign of the war ri - ors, the
 fall - ing. The down - fall of the man - kind, the

P.M.

5 5 5 5 9 9 5 5 8 8 5 5 9 9 5 5

P.M.

2 2 2 2 5 5 2 2 5 5 2 2 5 5 2 2

PM


3 3 1 1 1 1 1 1 2 2 0 0

1st time, Gtrs. 1 & 2 meet
3rd time, Gtrs. 1 & 2 w/ Fall 2

[illegible]

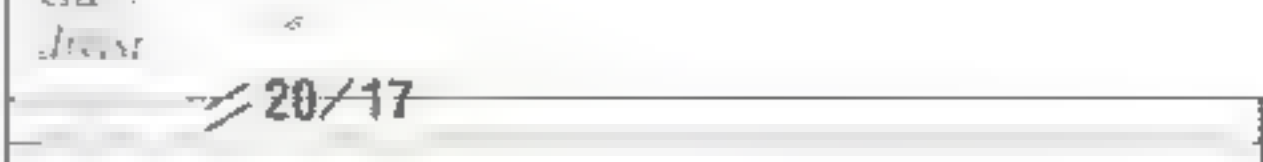
Fill 2

Gtr 1 *5 6 1*



Gtr 2

Just



*Gtr. 1 to left of slash in tab.

Interlude

A5

ter - ni - ty.

Riff B

Gtr. 1

P.M.

9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5

Riff B1

Gtr. 2

P.M.

8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5

Rhy. Fig. 4

Gtrs. 3 & 4

P.M.

2 2 0

C5

Riff C

End Riff C

Gtr. 5

P.M.

15 15 12 12 17 17 12 12 15 15 12 12 17 17 12 12 15 15 12 12 17 17 12 12

Gtr. 1

End Riff B

P.M.

9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5

Gtr. 2

End Riff B1

P.M.

8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5

Gtrs. 3 & 4

P.M.

5 5 3

Two systems of musical notation for a guitar solo. Each system consists of a staff with a melodic line and a fret number line below it. The fret numbers are as follows:

System 1:

Staff 1: 15 12 8 15 12 8 13 12 8 15 12 8 | 17 13 10 17 13 10 15 13 10 17 13 10 | 24 20 17 24 20 17 22 20 17 24 20 17

Staff 2: 1 4 5 12 9 5 10 9 5 12 9 5 | |

System 2:

Staff 1: 12 8 5 12 8 5 10 8 5 12 8 5 | 13 10 5 13 10 5 12 10 5 13 10 5 | 20 17 12 20 17 12 19 17 12 20 17 12

Staff 2: 1 5 2 9 5 2 7 5 2 9 5 2 | |

Below the fret numbers is a line of 30 '3' characters, representing a continuous triplet rhythm.

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1st 4 meas.)

E5 F5 E5 F5 G5 A5

loco

Riff D

w/ wah-wah

15 13 15 13 12 13 | 13 12 13 12 12 | 17 17 13 13 18 18 13 13 17 17 13 13 18 18 13 13

loco

Riff D1

w/ wah-wah

13/17 15 17 15 13 14 | 8/10 8 10 13 13 | 13 13 10 10 15 15 10 10 13 13 10 10 15 15 10 10

Gtr. 5

Riff D2

P.M.

10 10 7 7 12 12 7 7 10 10 7 7 12 12 7 7


Gtrs. 3 & 4

End Rhy. Fig. 4

P.M.

1 3 3 3 1 1 3 1 0 | 0 2 2 2 2 3 5 |

LOG RELEASE

Gtr 5 End Riff D2

 PM

10 10 7 7 12 12 7 7 10 10 7 7 12 12 7 7 | 10 10 7 7 9 9 7 7 10 10 7 7 9 9 7 7 | 10 10 7 7 9 9 7 7 10 10 7 7 9 9 7 7

G5

F5

Gtr. 2

13 10 13 10 13 8 12 8 12 8 13 10 13 10 13 8 12 8 12 8 17 13 17 13 17 12 15 12 15 12 17 13 17 13 17 12 15 12 15 12 12 10 12 10 12 15 12 10 8

Gtrs. 3 & 4

E5

A5

Gtrs.
3 & 4

(cont. in notation)

semi-P.H.

Gtr. 5

8va

15ma

-1/2

8va

Harm.

w/ bar

-1/2

Harm.

w/ bar

-1/2

w/ bar

P.M.

P.M.

(cont. in slashes)

P.M.

Pitch: E

B

G

-3 1/2

⊕ Coda 1

A5

G5

on - wards

to

hell

be

low.

Gtr. 1

15ma

P.H.

w/ bar

Gtr. 2

15ma

P.H.

w/ bar

Gtrs. 3 & 4

P.M.

dp

Pre-Chorus

F5 N.C. F5 N.C. A5

Stand strong, we'll live to - geth - er rag - ing through the

Gtrs. 1 & 2

w/ DigiTech Whammy Pedal

+6 +6 +6

13 (17) 13 (17) 13 (17) 14

F5 N.C. F5 N.C.

bar - ren lands. Our eyes have seen the sor - row

Harm. *w/ slide

+6 +6 +6 +6 +6

17 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 20 25 32

*As before

D.S.S. al Coda 2

Gtrs. 1 & 2 tacet

E5

far a - cross the sands. The pow - er in our hands.

⊕ Coda 2

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 4 1 (1 3/4 times)

Gtr. 5: w/ Riff C

A5

C5

ter - ni - ty.

E5 F5 E5 F5 G5 A5

Gtrs. 1, 2 & 5: w/ Riffs D, D1 & D2

10/13 13 15 13 10 13 10 13 10/17 17 18 18 15 15 17

10/12 12 13 12 8 12 8 12 13/15 15 17 17 13 13 15

P.M. ----- semi-P.H.

P.M. ----- semi-P.H.

C5

G5

Gtr 1

5 5 5 5

20 17 20 17 20 15 20 15 20 15 20 17 20 17 20 15 20 15 20 15

Harm *

2.1 5 9

*Pick sixteenth-notes and slide in the direction indicated in tab

**Harmonic located just past 2nd fret

Gtr 2

5 5 5 5

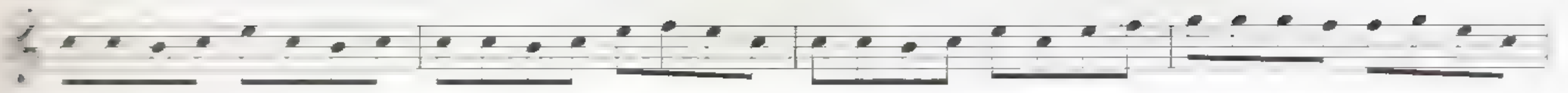
17 13 17 13 17 12 15 12 15 12 17 13 17 13 17 12 15 12 15 12

Harm ***

2.1 5 7

***Pick sixteenth-notes and slide in the direction indicated in tab

†Harmonic located just past 2nd fret



10 10 9 10 9 10 10 10 9 10 9 10 9 10 12 12 12 10 10 12 9 10

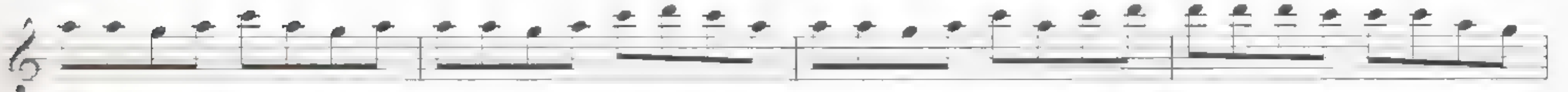


P.M.

7 7 5 7 5 7 7 7 5 7 5 7 5 7 9 9 9 7 7 9 5 7

A5

F5



P.M.

14 14 12 14 13 14 12 14 14 14 12 14 13 15 13 14 14 14 12 14 13 14 13 15 15 15 13 13 13 14 12

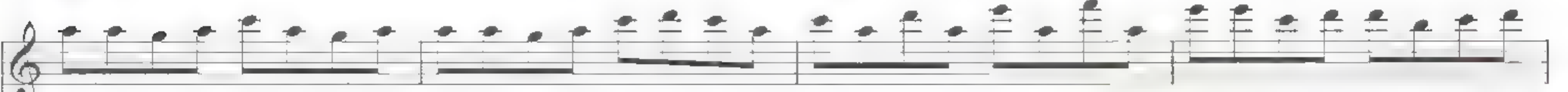


P.M.

14 14 12 14 12 14 12 14 14 14 12 14 12 14 12 14 14 14 14 12 12 12 14 12

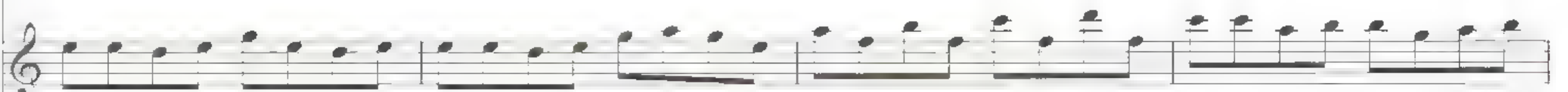
A5

F5



P.M.

14 14 12 14 13 14 12 14 14 14 12 14 13 15 13 14 13 14 15 14 17 14 18 14 17 17 13 15 15 12 13 15



P.M.

14 14 12 14 12 14 12 14 14 14 12 14 12 14 14 14 15 16 15 17 15 19 15 17 17 14 16 16 12 14 16

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with a treble clef. The lyrics "The Rose Tree" are written below the staff. The second system has a bass clef and a key signature of one flat (B-flat). The melody is written on a single staff with a bass clef. The lyrics "The Rose Tree" are written below the staff. The score is for a single melodic line.

[illegible]

Rhy. Fig. 6

3 & 4

P.M.

3 & 4

Gtrs. 3 & 4. w/ Rhy Fig. 6 (3 times)

A5 F5

Gtr. 2

P.M.

Gtr. 1

P.M.

A5

F5

8va

P.M.

22 22 20 22 20 22 22 22 20 22 20 22 20 22 22 22 20 22 20 22 22 22 20 22 24 24 20 22

8, a

P.M.

17 17 15 17 15 17 17 17 15 17 15 17 15 17 17 17 15 17 15 17 17 17 15 17 20 20 17 15

22 22 20 22 20 22 22 20 22 20 22 20 22 22 20 22 20 22 21 22 21 22 20 22 21 22 21

17 17 15 17 15 17 17 15 17 15 17 15 17 17 15 17 15 17 15 17 15 17 15 17 14 17

Slower ♩ = 170

Gtrs. 1 & 2 tacet

A5

Gtrs. 3 & 4

Gtr. 5 tacet

Gtr. 5

δνα 7

P.H.

10

Pitch E

Gtr. 6 (elec.)

mf

w/ clean tone

13 13 13 12 12 12 15 14 15 14 15 12 12 12 15 14 15 14 15 14 15 14 15 14 15 14

Gtr. 7 (elec.)

mf

w/ clean tone

14 14 14 12 14 12 14 12 15 12 15 12 15 12 14 14 14 12 15 12 15 12 15 12 15 12 15

F5



Jtr. 6

First system of music for Jtr. 6, consisting of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The fretboard diagram shows fingerings for the first measure: 13 13 13 12 12 12 12 15 14 15 14 15. The second measure shows: 13 12 13 12 13 15 13 12 13 12 13 12 12.

Gtr. 7

Second system of music for Gtr. 7, consisting of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The fretboard diagram shows fingerings for the first measure: 14 14 14 12 14 12 14 12 15 12 15 12 15 12. The second measure shows: 14 12 14 13 15 12 15 13 14 12 14 13 14 12 14 12.

A5

Third system of music for A5, consisting of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The fretboard diagram shows fingerings for the first measure: 13 13 13 12 12 12 12 15 14 15 14 15. The second measure shows: 13 12 13 12 13 12 12 15 12 15 12 12 12 12. Below the fretboard diagram is a second staff with two measures of music. The first measure shows: 14 14 14 12 14 12 14 12 15 12 15 12 15 12. The second measure shows: 14 12 14 13 14 12 14 12 14 12 14 12 14 12 14.

F5 VIII

Fourth system of music for F5 VIII, consisting of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The fretboard diagram shows fingerings for the first measure: 13 13 13 12 12 12 12 15 14 15 14 15. The second measure shows: 13 12 13 15 12 13 12 13 15 13 12 15 13 12 15 12. Below the fretboard diagram is a second staff with two measures of music. The first measure shows: 14 14 14 12 14 12 14 12 15 12 15 12 15 12. The second measure shows: 14 12 14 12 13 14 12 13 12 15 13 12 15 13 12 12.

Gtrs. 6 & 7 tacet



****Set for one octave above when depressed.**

Rhy. Fig. 7

End Rhy. Fig. 7

^aChr. 8 (mylon-str., acous.)

End Rhy. Fig. 7

*Two gtrs. art. for one.

Gtr. 8: w/ Rhy. Fig. 7

Am

F

G

223

12 15 15

8va

Or 10 (elec)

mf
w/ dist.
*w/ DigiTech Whammy Pedal

12 13 12 12 13 13 12 12

*Set for one octave above when depressed.

Rhy. Fig. 8

Gtr 8

C

8va

12 12 12 15 13 13 12

8va

13 13 13 12 14 14 12

End Rhy. Fig. 8

8 8 8 8 8 8 8 7 7 7 7 7 7 7

9 9 9 9 9 9 9 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10 10 10 10 10 10 10

C

Measures 1-3 of guitar parts 9 and 10. Part 9 (treble clef) and Part 10 (bass clef) are shown. Fret numbers 12, 15, and 18 are indicated. A +6 interval is marked above the 12th fret in measure 3.

Faster ♩ = 200

Gtrs. 9 & 10 *tacet*

G E5 N.C. E5 N.C. D5 N.C. E5 N.C. G5 N.C.

Measures 4-6 of guitar parts 9, 10, 1, 2, and 3 & 4. Part 9 and 10 are in treble clef with a key signature of one sharp. Part 1 is in bass clef. Part 2 is in treble clef. Part 3 & 4 is in bass clef. The notation includes various effects like "Harm. w/ bar" and "w/ DigiTech Whammy Pedal". Fret numbers 7, 19, 22, and 14 are indicated. Intervals like +6, +2 1/2, and -3 are marked.

22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12

17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8

PM.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12 22 15 12 22 15 12 20 15 12 20 15 12

17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8

PM

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fig. 8

20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13

P.M.

7/5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Sva

20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13

Sva

17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10

End Rhy. Fig. 9

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

[illegible]

The first system of musical notation for 'The Rose Tree' is presented in two staves. The upper staff is in treble clef and contains a melody of eighth notes, with a 'P.M.' (Piano Moderato) marking below it. The lower staff is in bass clef and contains a bass line of eighth notes, also marked with 'P.M.' below it. The key signature has one flat (B-flat), and the time signature is 4/4.

First system of musical notation for 'The Wind'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and half notes. Below the staff, there are fingerings: 7, 7, 10, 10, 8, 8, 7, 7, 10, 10, 8, 8, 7, 7, 10, 10. A 'PM' (Palm Mute) instruction is written below the staff, followed by a dashed line.

First system of musical notation for 'The Little Boat'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Below the staff, the fingering is indicated as: 6, 8, 7, 7, 10, 10, 8, 8, 7, 7. The first measure is marked with a 'P.M.' (Piano Moderato) instruction.

A5

Gtr 1 *loco*

P.M. | P.M. | P.M. | P.M. |

15 13 12 15 13 12 15 12 13 13 12 15 13 13 12 15 19 17 15 18 17 15 18 15 17 17 15 20 17 17 15 20

C5 D5

Sya

semi-P.H.

13 13 12 13 15 12 13 15 17 20 19 22 20 22 19 20 22 20 19 22 20 22 19 20 22 20 19

12 12 14 12 14 13 15 12 13 15 15 14 12 14 12 13 15 13 12 14 12 14 12 13 15 13 12

E5 N.C.

Gtr. 2

Sya

loco

Pitch: A

Gtrs. 3 & 4

P.M. | P.M. |

15 17 13 16 13 17 13 16 7 (7) (7) (7) 15 15 17 15 13 17 13 15 (13) 12 (10)

12 13 14 12 14 13 14 12 3 (3) (3) (3) 12 12 13 12 10 13 10 12 (10)

9 9 7 7 7 7 7 7 7 7 7 7 2 2 0

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with a treble clef. The lyrics "The Rose Tree" are written below the staff. The second system has a bass clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with a bass clef. The lyrics "The Rose Tree" are written below the staff. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

Gtr. 7

Measure 10: Treble clef, one whole rest. Bass clef, one whole rest.

Measure 11: Treble clef, one whole rest. Bass clef, one whole rest.

Measure 12: Treble clef, eighth notes G4, A4, B4, A4, G4, F#4, E4, D4. Bass clef, fret numbers 6, 8, 6/10, 8, 6.

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass line staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is divided into three measures, each with a chord symbol above it: C, G, and Am. The bass line staff contains a single line of numbers representing the bass notes for each measure: 8 5 7/9, 7 5 7 5 7/9, and 7 5 7.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in 3/4 time. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, 'The' under A, 'Rose' under G, 'Tree' under F, 'The' under E, and 'Rose' under D.

8 5 7 5 7 5 7 5 8 5 7 5 7 5 7 5 7 5 5 6 5 6 8 5 8 6 7 5

[illegible]

The musical score is divided into three systems, each with a guitar staff and a piano accompaniment staff.

- System 1:** The guitar staff begins with a melodic line, followed by a section marked *loco* with a series of sixteenth-note runs. The piano accompaniment consists of a steady eighth-note bass line.
- System 2:** The guitar staff continues the melodic line. The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.
- System 3:** The guitar staff concludes the piece. The piano accompaniment ends with a final chord.

D5

8va

loco

A5

P.M.

P.M.

[illegible]

Gtrs. 1 & 2

C5

A5

(cont. in notation)

8, a

+6

12 13

17

15 13 15 (15) 13 12

14

12 14 12 10 (10) 9 10

9

10 9 10 9 10 9 (9)

10

12 10 12 10 12 10 (10)

[illegible]

Gtr 1
8va

(cont. in lower staff)

T T T

T +6 T T T +6 T T T

2 5 8 5 2 8 7 5 2 5 8 7 5 2 5

17 13 10 17 13 10 17 13 10 17 13 10 17 13 10 17 13 10

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is divided into two systems: C5 and G5. The guitar part is written on a single staff with a treble clef, and the piano part is written on a grand staff (treble and bass clefs). The guitar part includes a "15ma" (15th fret) section. The piano part includes a "T +6" (Tritone +6) section. The score is for a 12-string guitar and piano.

Bridge
End double-time feel

C5

Fly far a -

First guitar staff with tablature and fret numbers: 17 13 20 17 13 20 17 13 20 17 13 22 19 15 20 19 15 22 19 15 20 19 15 24

Second guitar staff with tablature and fret numbers: 17 13 10 17 13 10 17 13 10 17 13 10 19 15 12 17 15 12 19 15 12 17 15 12 20

Third guitar staff with tablature and fret numbers: 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 6
Gtr. 7
divisi
*P.M. --- | P.M. --- | P.M.
8 9 9 10 9 9 8 9
10 10 10 10 10 10 9 10
*Applies to both gtrs.

Gtrs. 1 & 2 tacet

G5

A5

C5

Gtrs. 3 & 4

way to the end of our days, the

Gtr. 6
Gtr. 7
P.M. --- | P.M. --- | P.M. P.M. --- | P.M. --- | P.M. P.M. --- | P.M. --- | P.M.
9 9 9 10 9 9 9 9 8 9 9 8 9 8 9 9 10 9 9 8 9
10 10 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

E5

voic - es of long dis - tant cries.

P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M.

10 10 10 8 8 8 10 10 10 10 10 10 8 8 8 10 10 10 10 9 9 8 9 9 6 9 10 10 9 9 8 9 9 6 9 10

C5 G5 A5 F5

Now we re - main in this lab - y - rinth of pain,

P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M.

8 9 9 10 9 9 8 9 9 8 8 9 10 9 9 8 9 10 8 10 10 8 10 10 10 8 8 10 10 10 10 8 10 10 10 10 8 10

G5 E5

Gtrs. 3, 4, 6 & 7 tacet
N.C.

and so we ride in - to the night.

P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M.

10 12 8 8 8 10 8 8 12 8 12 8 8 8 10 8

Pre-Chorus

F5 N.C.

F5 N.C.

A5

Our steel will shine for - ev - er through the night — and blind - ing rain. —

*w/ slide
25 29 32
w/o slide
w/ DigiTech Whammy Pedal
+6
10
+6
13

*As before

5ma

*w/ slide
25 29 32
25 29 32

**As before

F5 N.C.

F5 N.C.

E5

We'll see them face their fears, — it's time to rise — a - gain, in

8va

P.S.
Harm.
Pitch D
-1 1/2
-3 1/2

8va

P.S.
Harm.
7
2
3 1/2

ev - er - last - ing pain.

8va

16 17 16 15 16 17 16 15 16 17 16 15 16 17 16 15 12 10 12 13 15 12 13 15 17 13 15 17 19 15 17 19

12 13 12 11 12 13 12 11 12 13 12 11 12 13 12 11 13 12 13 15 12 13 15 12 13 15 12 13 15 12 13 15

⊕ Coda 3

Outro-Guitar Solo

A5 F5

ter - ni - ty

Gtr 2 8va

15 15 15 17 15 13 12 13 13 12 13 13/15 13

Gtr 1

12 12 12 13 12 15 13 15 15 13 15 15/17 15

Rhy. Fig. 10

Gtrs. 3 & 4

P.M.

7 7 5 7 5 3 3 3 1

Cry for e

loco

semi-P.H.

loco

semi-P.H.

End Rhy. Fig. 10

241

A5

ter - ni - ty.

Gtr. 2

P.M.

17 17 13 13 18 18 13 13 17 17 13 13 18 18 13 13 | 20 20 13 13 18 18 13 13 17 17 13 13 18 18 13 13

1

P.M.

17 17 14 14 19 19 14 14 17 17 14 14 19 19 14 14 | 21 21 14 14 19 19 14 14 17 17 14 14 19 19 14 14

Gtrs. 1 & 2 tacet

F5

Gtr. 5

8va

14 12 14 13 15 12 15 13 15 13 14 12 14 12 14 12 | 22 20 22 20 22 24 22 20 22 20 22 20 22

Gtr. 5 tacet

G5

Gtr. 2

8va

13 13 12 13 15 15/19 15 19 15 18

Gtr. 5

E5

15ma

Gtr. 2

G5

P.S.

Harm. w/ bar * +1 +2

2.1

Pitch: G

*Harmonic located just past 2nd fret.

Gtr. 1

13/15 15 13 15 17 17/20 17 20 17 15

P.S.

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a quarter note G4, followed by a half note A4, and then a series of eighth notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a clear, legible font, and the musical notation is accurate and easy to read.

C5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef and contains the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains the bass line, which begins with a bass clef and a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 16. The melody and bass line are written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 16. The melody and bass line are written in a simple, folk-like style.

Gtr. 1

Musical score for "The Rose Tree" featuring a treble and bass staff with guitar accompaniment. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The guitar part includes a capo on the 1st fret and a key signature of one sharp. The score includes a guitar solo section with a key signature change to one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The score includes a bass solo section with a key signature change to one flat and a 3/4 time signature. The score includes a guitar solo section with a key signature change to one flat and a 3/4 time signature. The score includes a bass solo section with a key signature change to one flat and a 3/4 time signature.

The musical score for "The Wind" by John Williams is presented in three systems. The first system features a guitar part with a treble clef staff and a corresponding fretboard diagram. The guitar part is divided into two measures by a vertical line. The first measure is marked "toco" and the second measure is marked "A5". The second system features a guitar part with a treble clef staff and a corresponding fretboard diagram. The guitar part is divided into two measures by a vertical line. The first measure is marked "semi-P.H." and the second measure is marked "G5". The third system features a piano part with a grand staff and a corresponding fretboard diagram. The piano part is divided into two measures by a vertical line. The first measure is marked "P.M." and the second measure is marked "P.M.". The score is divided into measures by a vertical line.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a guitar solo section. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The solo section is marked with a 'T' for 'Tremolo' and a 'w/ DigiTech Whammy Pedal' instruction. The solo is a descending scale: 12-8-5-8-12-8-12-8-3-7-10-7-10-7-3-7. The solo is followed by a section marked 'Harm.' for 'Harmonics'.

Pitch: G

8va

w/ DigiTech Whammy Pedal

Harm

T T T T T

13 10 6 10 13 10 13 10 5 8 12 8 12 8 5 8

+6

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]

The musical score for 'The Rose Tree' is presented on a single system with two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The melody is written on the top staff, and the bass line is on the bottom staff. The piece begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The bass line starts on a whole note G2, followed by a half note A2, and then a quarter note B-flat2. The piece concludes with a double bar line.

The Flame of Youth

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov

Gtr. 1 chords:

E5 134 5fr	C5 134	D5 134	B5 11	C#5 11	F#5 134	G#5 134	A5 134 5fr
------------------	-----------	-----------	----------	-----------	------------	------------	------------------

Gtrs. 4 & 5 chords:

G#5 134 4fr	B5 134	C#5 134 4fr	F#5 134	E5 11	Eb5 134 6fr	Ab5 134 4fr	Db5 134 4fr
-------------------	-----------	-------------------	------------	----------	-------------------	-------------------	-------------------

Gtr. 1: 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro Free time

*Gtr 1 (dist.)

f
w/ bar
grad. dive

(cont. in slashes)

TAB

*Doubled throughout

-2 1/2

Fast ♩ = 200

** E5

Gtr 1

C5

Gtr 2 (dist.)

f

12 8 9 10 7 7 | 8 5 5 10 7 7 | 12 8 9 10 7 7 | 8 5 5 10 7 7 | 8 5 5 10 7 7 | 8 5 5 10 7 7

Gtr 3 (dist.)

f

12 9 9 11 7 9 | 9 5 7 11 7 9 | 12 9 9 11 7 9 | 9 5 7 11 7 9 | 9 5 7 11 7 9 | 9 5 7 11 7 9

**Symbols in parentheses represent chord names respective to de-tuned guitar.
Symbols above represent actual sounding chords.
Chord symbols reflect overall harmony.

C5

12 8 9 10 7 9 | 8 7 7 9 10 12 | 8 5 5 10 7 7 | 8 5 5 10 7 7 | 8 5 5 10 7 7 | 10 9 7 10 7 8

12 9 9 11 7 9 | 9 5 7/10 11 12 | 9 5 7 11 7 9 | 9 5 7 11 7 9 | 9 5 7 11 7 9 | 12 9 7 11 7 9

End Rhy. Fig. 1

P.M.-----| P.M.-----| P.M.-----|

5 5 5 5 5 5 5 | 5 7 7 7 7 7 7 | 1 1 1 1 1 1 1 | 1 3 3 3 3 3 3 | 1 3 3 3 3 3 3 | 1 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 1
E5

C5

12 8 9 10 7 7 | 8 5 5 7 8 | 12 8 9 10 7 7 | 8 5 5 7 5 | 8 5 5 10 7 7 | 8 5 5 10 7 7

semi-P.H. semi-P.H. semi-P.H. semi-P.H.

12 9 9 11 7 9 | 9 5 5 7 9 | 12 9 9 11 7 9 | 9 5 7 7 9 | 9 5 7 11 7 9 | 9 5 7 11 7 9

D5

Gtr. 2

Gtr. 3

Gtr. 1

PM -----

(cont. in slashes)

C5

Gtr. 1

D5

E5
 Gtr. I tacet
 C#5
 B5

Gtr. 2
 w/ bar
 Harm.
 Pitch G

Gtr. 3
 w/ bar
 Harm.
 Pitch: G#
 G#
 F#

Gtrs 4 & 5 (dist)
 Rhy. Fig. 2
 f
 P.M.

C#5 B5 C#5

Gtr 2

w/ bar

14 17 16 17 16 17 16 (16) (16) 16 14 17 16 17 16 17

*Reverse vibrato bar scoop.

Gtr 3

w/ bar

13 14 12 14 12 14 12 (12) (12) 13 12 13 14 12 14 12 14

**Reverse vibrato bar scoop.

B5 A5

P.H.

w/ bar

(17) 16 (16) (16) 16 16 16 (14) 16 (12) 12 (17) 19 (18)

-1 1/2

loco

P.H.

w/ bar

(14) 12 (12) (12) 13 12 14 (11) 12 (10) 10 (14) 16 (12)

Pitch: F# D# F#

G#5 B5

Gtrs. 4 & 5

17 16 18 16 17 19 17 19 16 17 16 19 17 16 18 16 16 16 18 16 17 16 17 19 16 19 16 17 16 17 19

14 16 14 16 14 16 14 16 17 14 17 16 14 16 14 13 14 13 14 16 14 16 14 16 17 16 17 14 14 17 14

Verse

C#5

Gtrs. 2 & 3 tacet

N.C.

G#5 C#5 N.C.



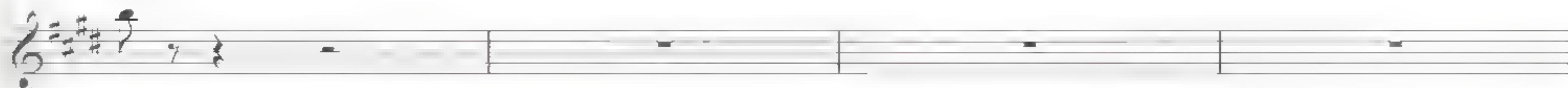
(cont. in notation)



1. Close your eyes, hear the thun - der and rain.

Fear in - side of the tor - tur - ing pain for the

8va



19



steady gliss.

16



B5

A5



cries

of

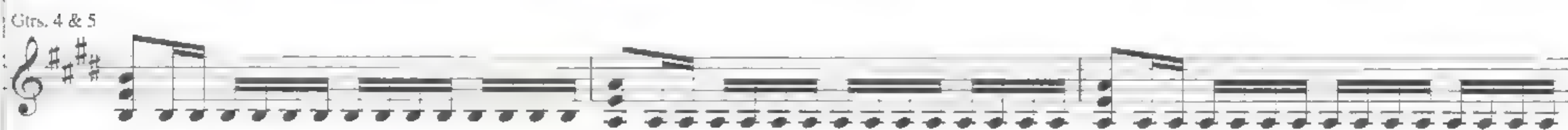
the

world,

and the last

lives

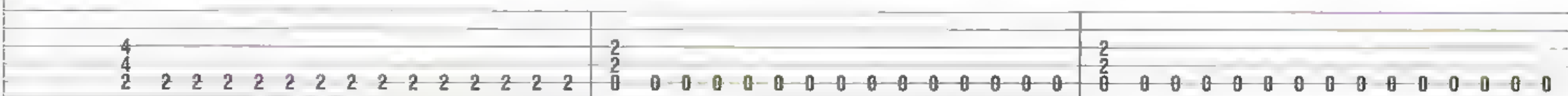
re -



P.M.

P.M.

P.M.



B5

C#5

G#5

C#5



(cont. in notation)

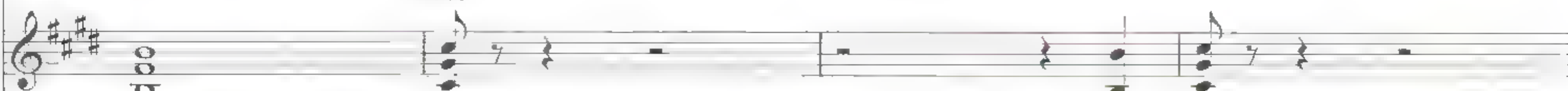


main.

Chain your heart, swear to die for their gain.

Deep in - side, slow - ly

Gtr. 5



(Gtr. 4, cont. in slashes)



last - ing pain. the last en now rise a gain. Through the

PM

9 9 9 9 9 10 9 9 9 9 9 12 9 9 9 12 9 9 9 9 14 9 9 9 9 12 12 9 9 19 17 19 16 19 16 19 17 19 21 19 17 19 17 18 16

P.M.

9 11 11 11 11 11 11 13 11 11 11 13 13 11 11 11 11 14 14 11 11 11 11 13 13 11 11 11 9 12 9 11 9 11 13 11 9 11 9 11 9

Pre-Chorus

C#5 N.C.

A5 N.C.

E5

fi - re, through _ the flames like the sun will rise _ a -

Gtr. 3

Harm.
w/ bar
12

Harm.
w/ bar
4

-2 1/2 slack

Gtr. 2

Harm.
w/ bar
4

Harm.
w/ bar
3

Pitch: A -2 1/2 slack

Rhy. Fig. 5

Gtrs. 4 & 5

P.M.

6
6
4

7
7
5

8
8
7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

[illegible]

and the flames of youth not end - ing In a life - time

P.M.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B5 N.C.

search - ing we must fight through the e - ter - nal

PM -----

16 16 14 14 18 18 14 14 16 16 14 14 18 18 14 14 | 14 14 12 14 12 11 11 10 11 11 12 14 14 12 | 11 12 14 11 13 11 14 12 13 14 13 11 14 12 11 12

PM. -----

16 16 13 13 18 18 13 13 16 16 13 13 18 18 13 13 | 11 12 11 11 13 11 13 11 13 11 12 11 13 11 13 11 12 14 12 11 12 14 11 14 12 11 13 11

Gtrs. 4 & 5

Rhy. Fig. 7

PM ----- PM. -----

6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 | 4 4 2

Interlude

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 5/8 times)

C#5

B5

pain.

Gtr. 3

Gtr. 2 *divisi*

14 16

12/14 17 16 17 16 17

Gtrs. 4 & 5

PM -----

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Ead Rhy. Fig. 7

Gtr. 3

11/13 14 12 14 12 14

Pitch: C#

G#

B5

C#5

E5

Handwritten musical notation for two systems. The first system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (17, 16, 16, 16, 16, 12/14, 17, 16, 17, 16, 17, 17, 16, 16, 16, 14, 16, 14, 16). The second system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (14, 12, 12, 12, 13, 12, 11/13, 14, 12, 14, 12, 14, 14, 12, 12, 12, 13, 11, 13, 12). Above the guitar staff, there are labels: P.H., P.H., P.H., P.H., and P.H. Below the guitar staff, there are labels: Pitch: F# and G#.

A5

B5

Handwritten musical notation for two systems. The first system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (14, 17, 16, 17, 16, 17/19, 17, 17, 17, 17, 16, 17, 16, 14, 17, 16, 16, 17, 14). The second system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (9, 14, 12, 14, 12, 14, 14, 14, 14, 14, 12, 14, 14/17, 16, 14, 16, 16, 17, 14). Above the guitar staff, there are labels: P.H., P.H., P.H., and P.H. Below the guitar staff, there are labels: Pitch: G# and G#.

C#5

B5

Handwritten musical notation for two systems. The first system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (16, 17, 14, 16, 14, 16, 17, 19, 13, 16, 14, 17, 16, 17, 16, 17, 16, (16), (16), 16, 16). The second system includes a treble clef staff with notes and slurs, and a guitar staff with fret numbers (16, 14, 16, 17, 16, 17, 14, 16, 9, 11, 13, 14, 12, 14, 12, 14, 12, (12), (12), 13, 12). Above the guitar staff, there are labels: P.H. w/ bar and P.H. w/ bar. Below the guitar staff, there are labels: Pitch: G# and G#.

w/ bar ----- P.H. ----- P.M. ----- P.H.

14 17 16 17 16 17 16 (16) (16) 16 10 10 10 10 12 12 10 10 14 14 10 10 12

-1 -1
 16
 -1 1/2

w/ bar ----- P.H. ----- P.M. ----- P.H.

13 14 12 14 12 14 12 (12) (12) 13 12 11 11 11 11 13 13 11 11 14 14 11 11 12

Pitch: F# D# F# F#

End double-time feel

G#5

B5

Gtr. 2 *loco* P.M. ----- semi-P.H. -----

12 12 12 12 14 14 12 12 16 16 12 12 14 17 8 9 11 11 9 13 11 16 11 9 8 9 11 13 15 14 16 17 19 21 19

Gtr. 3 *loco* P.M. ----- semi-P.H. -----

13 13 13 13 14 14 13 13 16 16 13 13 16 18 9 6 6 6 8 6 8 7 18 13 11 9 11 13 14 16 16 18 17 16 18 16

Gtrs. 4 & 5 P.M. ----- P.M. -----

2 2 0 0 0 0 2 2 0 0 0 0 0 0 0 0 6 6 4 4 2 4

Gtrs. 2 & 3 tacet

[illegible]

B5 A5

dream will re - main as the world fall - ing — calls and our

Gtrs 4 & 5

P.M.

P.M.

P.M.

6 6 6 6 6 6 6 4
4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Double-time feel

Gtrs. 2 & 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhy. Fig. 3

c#5

B5 C#5 E5 D#5 B5

B5 C#5 E5 D#5 B5

Gtrs. 4 & 5

lives are _____ in vain.

Fi - re in my soul will for - ev - er rise _____ a - gain.

Gtrs. 2 & 3

15ma 7

P M

Harm w/ bar

(cont. in slashes)

4

2
2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

noth ing in my mind to re mem ber now. Bro ken by the fear of the dark night call - ing.

Ride free on end less seas, the

P.M.

fi nal cur tam falls.

PM

Cut the ground from down be low, the

PM --

time to lock and to load. Through the

Gtr. 3

8va

P.M.

12 9 9 9 9 9 14 9 9 9 9 9 12 9 9 9 19 19 21 19 16 16 19 16 17 17 21 17 19 21 19 17

Gtr. 2

P.M.

13 13 11 11 11 11 14 14 11 11 11 11 13 13 11 11 12 12 14 12 9 9 12 9 11 9 13 9 11 13 11 9

Pre-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 5

C#5

N.C.

fire through the

8va

6

*w/ DigiTech Whammy Pedal

+2 +12 +12 +12 +12 +12 +12 +12 +12 +12 +2

13 (13) (13) (13) (13) (13) (13) (13) (13) (13) (13) (13)

*Set for two octaves above when depressed (toe down).

8va

6

**w/ DigiTech Whammy Pedal

+12 +12 +12 +12 +12 +12 +12 +12 +12 +12 +12

9 (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

**Set for two octaves above when depressed (toe down).

A5 NC

rain, far a - cross the dis - tant

14 12 14 12 14 12 14 12 14 12

B5

C#5 N.C.

A5 N.C.

plains. Feel the wind be - neath the steel as your

15ma 12 15ma 12 15ma 12 15ma 12 15ma 12

Gtrs. 4 & 5 = 2/4
B5 N.C.

Gtrs. 2 & 3 tacet
B5

fight through the e - ter - nal pain.

Gtr. 2
P.S.

Gtr. 3
P.S.

14 12 11 13 11 15 13 11 13 15 11 13 11 12 14 11 11

15 13 11 15 13 11 14 13 14 11 13 15 12 12

Guitar Solo
C#5

Gtr. 7 (dist.)

f

15ma

loco

P.H.

14 12 14 13 13 11 13 14 18

Gtr. 6 (dist.)

f

fdbk.

4 3

* eBow

Gtr. 1

Rhy. Fig. 8

End Rhy. Fig. 8

P.M.

P.M.

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

B5

[illegible]

C#5

A5

B5

Gtr. 2

17 16 14 17 16 14 16 15 14 17 16 14 18 17 16 19 18 16 14 11 14 13 12 16 14 13 12 16 14 13 12 14 16 12 14 16 14 12 16 12 14

Gtr. 3

End Rhy. Fig. 10

Gtrs. 4 & 5

P.M.

2 4 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

17 14 17 16 14 16 14 16

PH

12 16 14 12 16

12/14 13 14 16 17 16 14 16 16 14 16 11/13 16 13 19/17 (17) (17)

P H. --- | w/ bar - |

↓ ↓

The image shows a musical score for the piece "The Wind" by John Williams. It features a piano solo and a guitar accompaniment. The piano part includes a tremolo section, a "loco" section, and a section with a slur and a "P.H." marking. The guitar part includes a tremolo section, a "loco" section, and a section with a slur and a "P.H." marking. The guitar part also includes a section with a slur and a "P.H." marking.

[illegible]

E5
B5

Gtr. 2 *loco*

14 13 14 13 14 14 15 17 15 14 14 (14) (14) 17 14 17 14 17 14 13 14 14 15 14 15 17 17 15 17 15 14 15 17

Gtr. 3 *loco*

11 9 11 9 11 10 12 14 12 10 11 (11) (11) 10 11 9 11 9 11 9 11 10 12 10 12 14 12 14 12 10 10 11

Gtrs. 4 & 5

4 4 2 4 4 2 4 4 2

C#5
F#5
E5

Gtr. 2 *loco*

17 15 13 16 9 10 9 10 9 9 10 9 10 10 16 17 16 17 21 16 17 21 22 21 22 17

Gtr. 3 *loco*

14 12 10 13 9 11 9 11 10 9 11 10 12 10 12 9 17 19 17 19 17 17 19 17 19 17

Gtrs. 4 & 5

6 6 4 4 4 2 4 4 2

25

Gtr. 2 *loco*

Gtrs. 4 & 5

P M

B5

Gtr. 2

Gtr. 3

Gtrs. 4 & 5

Keyboard Solo C#5

diva

Gtrs. 2 & 3 tacet

A5 E5 B5 C#5 A5 C#5 B5

Gtrs. 4 & 5

F5

The musical score for the 'Soprano' and 'Alto' parts is shown. The Soprano part begins with a 7-measure rest, followed by a melodic line with a 'Da' marking. The Alto part also begins with a 7-measure rest, followed by a melodic line. The score includes a 7-measure rest and a 'Da' marking.

[illegible]

Gtrs. 2 & 3 tacet

B

D²m

life far be - hind. In the cold of

Gtrs. 4 & 5 tacet

win - ter skies es - cape the pain in - side.

Gtr. 2

15ma

w/ DigiTech Whammy Pedal

w/ bar

+6

(21)

21

Gtrs. 4 & 5

Gtr. 3

15ma

*w/ DigiTech Whammy Pedal

w/ bar

+6

(21)

21

*Set for one octave above when depressed (toc down).

Gtrs. 2 & 3 tacet

A^b5

D^b5

And when the mem - o - ries are all but left be - hind,

Gtrs. 4 & 5

F5

Eb5

and the days have gone for - ev er lost with - in my mind.

Ab5

Db5

Now feel your soul burn in seas of all e -

Eb5

Gtrs.
4 & 5

ter - ni - ty. Ev - 'ry day this life de - fend - ing.

E7 5 D7 5

e - ter - nal pain.

8. a

Gtr 3

tr

15 18 18 23 15 18 18 23

+6

18 18 18 18 18 18 18 18 18 18 18 18 18 18

8. a

Gtr 2

tr

11 15 15 18 11 15 15 18

+6

14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtrs. 4 & 5

P.M.

6 6 4 4 4 4 4 4 4 4 4 4 4 4

End double-time feel

D \flat 5 N.C.

8. a

+6

18 18 18 18 18 18 18 18 18 18 18 18 18 18

+6 +4 +6

18 (18) (18)

8. a

+6

14 14 14 14 14 14 14 14 14 14 14 14 14 14

+6 +4 1/2 +6

14 (14) (14)

P.M.

P.M.

6 6 4 4 4 4 4 4 4 4 4 4 4 4

We fight through the e - ter - nal

Outro

C#5

pain.

Gtr I

P.M.

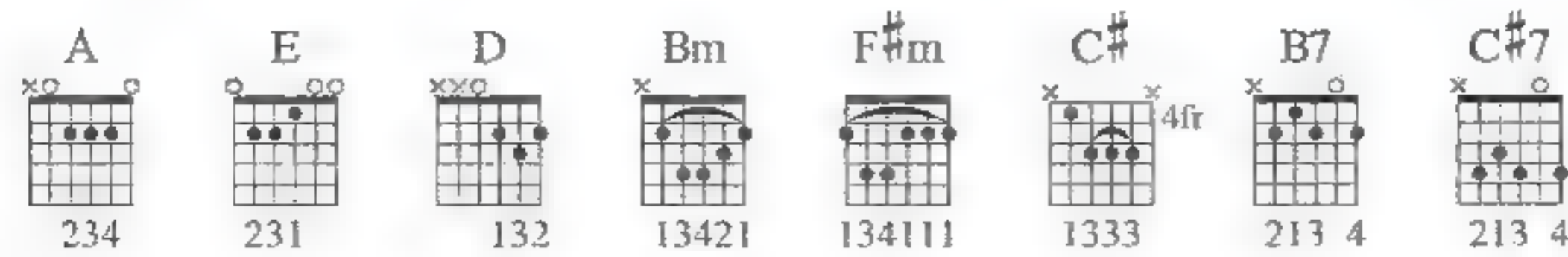
P.M.

N.C.

P.M.

Trail of Broken Hearts

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov

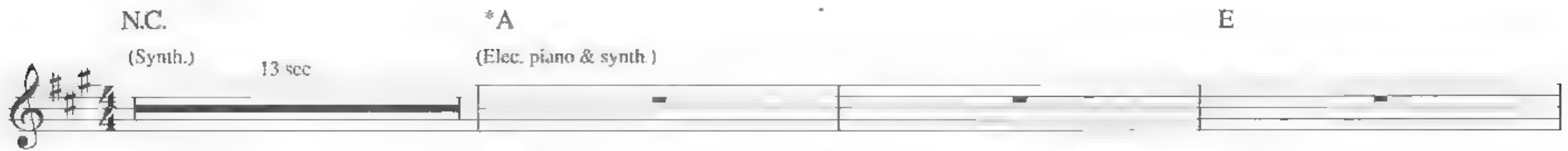


Intro

Moderately fast ♩ = 145

Half time feel

N.C.



*Chord symbols reflect overall harmony.



Verse

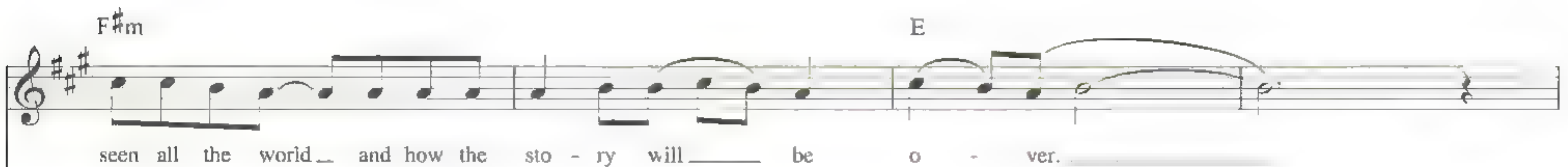


Rhy. Fig. 1

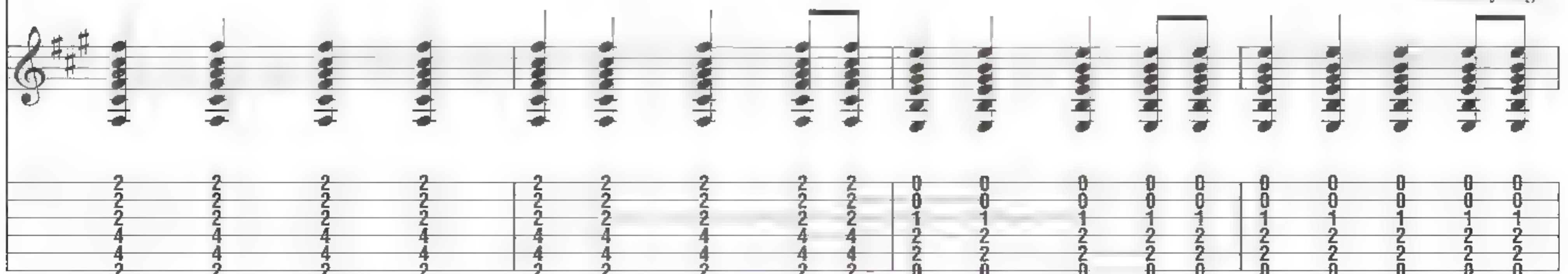
**Gtr. 1 (12-str. acous.)



**Doubled throughout



End Rhy. Fig. 1



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A

Through the snow and taint - ed moun tains we have climbed.

F#m

Now we have found the light that guides us o - ver.

D

Through the fall - ing rain we trav - elled far and wide.

Gr. 1

D

And through the black - est dark - ness, stars a - bove shm - ing

E

bright. (Bright.)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A E

2. Through the sun and win - ter rain will fall, All our

Gtr. 2 (elec.)

f w/ dist P.M. --- P.M. --- P.M. P.M. ---

Gtr. 3 (elec.)

f w/ dist P.M. --- P.M. --- P.M.

F#m

E

lives we all were wait-ing for a sign to call.

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

We're walk - ing hand in hand — in dreams of end - less time. —

P.M. P.M. ---|

7 7 7 11 9 11 14 9 14 9 11 9 9 9 9

P.M. P.M. ---|

7 7 7 7 6 7 9 6 9 6 7 6 9 9 9

F#m How do we know — when we will leave — this

8va 7 locn P.M. P.H. P.M. ---| P.H.

12 9 9 10 9 9 10 11 10 9 10 11 X 9 10 10 12 10

P.M. P.M. semi-P.H. -| P.M. ---|

12 13 9 11 9 13 9 10 11 10 9 10 11 X X X 9 10 11 11 13 11

Pre-Chorus

E D5 A5

life be - hind? _____ Stare at life _____ through eyes of mine, _____ the

15ma loco Rhy. Fig. 2

P.M. ----- P.M. P.M. P.M. ---

(10) 10/13 9 9 10 9 9 12 9 9 12 9 12/14 9 7 7 7 7 7 7 5 5 5 5 5 5

P.M. ----- P.M. P.M. P.M. ---

(11) 11/13 9 9 11 9 9 13 9 9 11 9 11/13 9 7 7 7 7 7 7 5 5 5 5 5 5

F#5 E5 A5 F#5

hate, the fear _____ and the pain. _____ There's a feel - ing held deep in - side _____ when

Gtrs. 2 & 3

P.M. ---

4 4 4 2 2 2 2 2 2 2 4 4 4 2 2

D5 E5 D5 N.C.

life you live _____ is in vain. (Life you live _____ is in vain.)

End Rhy. Fig. 2

7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5

Chorus

1st time, Gtrs. 4 & 5 w/ F.I.I.

Gtr. 1

A E D E

Fly a - way — down — the lone - ly roads — of yes - ter - day. —

(Ah, — lone - ly roads — of yes - ter - day.

Gtrs. 2 & 3

P.M. ---

A E Bm E

Close your eyes — to see the light — of bright - er days. —

Ah, — bright - er days.

Fill 1

Gtr 4 solo 1

Gtr 5 divider

21 22

To Coda 1

A D E F#m

And all a - lone we'll be where time can nev - er heal with the

Ah, time can nev - er heal.

The musical score for 'To Coda 1' consists of four staves. The top staff shows guitar chords: A, D, E, and F#m. The second staff is the vocal melody in treble clef with lyrics: 'And all a - lone we'll be where time can nev - er heal with the'. The third staff is the piano accompaniment in treble clef, featuring a long melodic line for 'Ah,' and then 'time can nev - er heal.' The bottom staff shows guitar fret positions: 7/5, 2/2, and 4/2.

To Coda 2

D E A

trail of bro - ken hearts fly - ing free.

Trail of bro - ken hearts.)

The musical score for 'To Coda 2' consists of four staves. The top staff shows guitar chords: D, E, and A. The second staff is the vocal melody in treble clef with lyrics: 'trail of bro - ken hearts fly - ing free.' The third staff is the piano accompaniment in treble clef, featuring a long melodic line for 'Trail of bro - ken hearts.)'. The bottom staff shows guitar fret positions: 7/5, 2/2, and 2/2.

Interlude

Gtr. 1 tacet

F#m

D

E

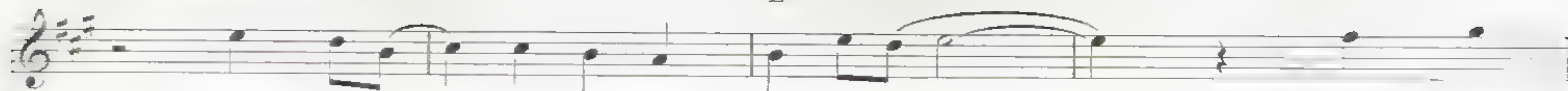
The musical score for the Interlude section consists of four staves. The top staff shows guitar chords: F#m, D, and E. The second staff is the piano accompaniment in treble clef, featuring a long melodic line. The third staff is the piano accompaniment in bass clef, featuring a long melodic line. The bottom staff shows guitar fret positions: 2/2, 2/2, and 2/2.

Verse

Gtr 1

A

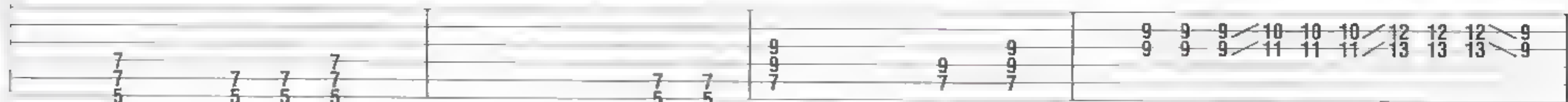
E



3. Once a - gain, — we walk this lone - ly road. — There are



P.M. --- P.M. --- P.M.



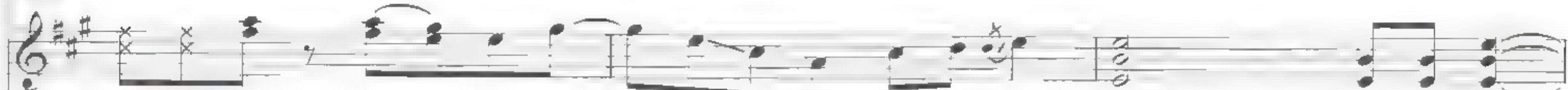
F#m

E



times that we — were wad - ing through — the rain — and cold. —

Gtr 2



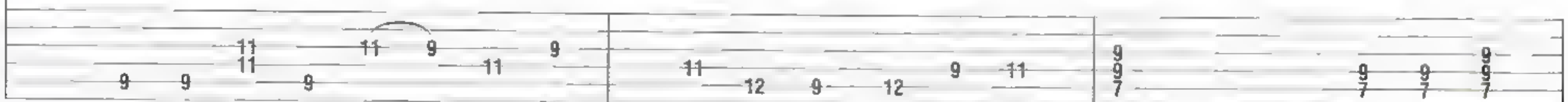
P.M. semi-P.H. P.M. ---



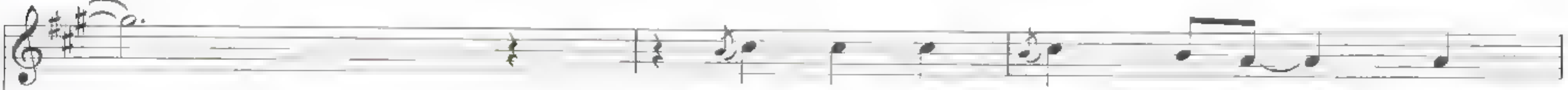
Gtr 3



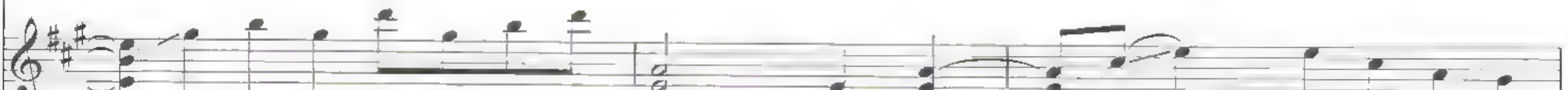
P.M. --- P.M. --- P.M. --- P.M. ---



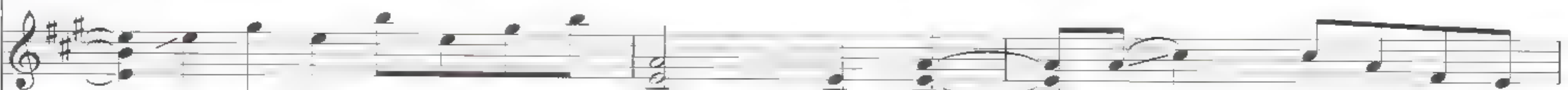
A



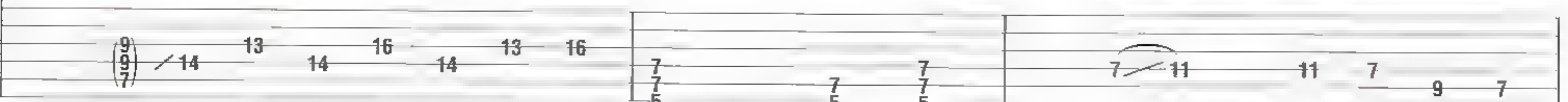
We're lost in mem - o - ries — of



P.M. semi-P.H. --- P.M. ---



P.M. semi-P.H. --- P.M. ---



E F#m

what we left be - hind. Re - live the dreams, the

P.M. --- P.M. P.M. --- P.M. P.M.

E

end - less screams of pain in - side.

P.M. P.M. P.H. --- 15ma ---

8va --- loco P.H. --- P.M.

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 A5 F#5 E5

Lives are filled with emp - ti - ness. The fear re - turns once a -

A5 F#5

gain. Search - ing end - less - ly, now we will see.

D5 E5 D5 N.C. D.S. al Coda 1

Drown your mind in the pain. (Drown your mind in the pain.)

⊕ Coda 1

E F#m D

time can nev - er heal with the trail of bro - ken

time can nev - er heal with the trail of bro - ken

chords: E, F#m, D

fingerings: 7 5, 4 2, 7 5

E A F#m D

hearts fly - ing free. The last temp - ta - tion will be

hearts fly - ing free. The last temp - ta - tion will be

chords: E, A, F#m, D

fingerings: 7 5, 4 2, 7 5

Bridge

E C# D

all that's left for me, yeah. When I see those

all that's left for me, yeah.) (When I see those

chords: E, C#, D

fingerings: 7 5, 4 2, 7 5

P.M. - 1, P.M.

B7 E C#7

tears you cried, _____ when I hear those lies you lied, _____ when I feel all cre -

tears you cried, _ when I hear those lies you lied, _ when I feel all cre -

End Rhy. Fig. 4

P.M. P.M.

(7)
7
5

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

F#m E D Bm F#m E

End Rhy. Fig. 3

a - tion now — fall - ing down on me, is this the rea - son to be?

a - tion now — fall - ing down on me, is this the rea - son to be?)

P.M. (cont. in slashes)

Guitar Solo

Ctrl 1: w/ Rhy, Fig. 1 (2 times)

Gtrs. 2 & 3 tacet

E

The musical score for measures 1-4 is divided into two systems, A and E. Each system contains two staves: Gtr. 4 (elec.) and Gtr. 5 (elec.).

System A (Measures 1-2):

- Gtr. 4 (elec.):** Measure 1 starts with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a diamond symbol with 'Gtrs. 2 & 3' above it, followed by a series of eighth and quarter notes. Measure 2 continues the melodic line with a slur over the first three notes.
- Gtr. 5 (elec.):** Measure 1 features a dynamic marking of *f* (forte) and 'w/ dist.' (with distortion). The fretboard notation shows a sequence of notes: 9, 9, 9, 7, 5, 5. Measure 2 continues with notes 5, 5, 7, 5, and a final note marked 'semi-P.H.-1'.

System E (Measures 3-4):

- Gtr. 4 (elec.):** Measure 3 includes a triplet of eighth notes marked with a '3' over a bracket. Measure 4 continues the melodic line with a slur.
- Gtr. 5 (elec.):** Measure 3 features a triplet of eighth notes marked with a '3' over a bracket. Measure 4 continues the melodic line with a slur. The fretboard notation for measure 4 includes notes 12, 9, 12, 9, 12, 10, 12, and a final note marked '12/14'.

F#m

8va

(19) 17 19 17 21 24 24 21 17 17 19 17 19 17 19

8va

(16) 19 16 19 17 21 21 17 14 12 14 12 14 12 14 12

E

loco

14 13 16 14 16 13 14 16 14 17 14 16 14 16 14 17 19 19 17 18 19 16 18 16 19 18 16 18 17 19 17 19 16

8va

14 12 14 13 14 12 14 17 12 17 12 15 14 15 17 16 17 17 16 17 18 15 17 15 18 17 15 17 16 17 16 17 19

Gtrs. 4 & 5 tacet

D

A

E

Gtr. 1

Gtr. 4

Gtr. 5

8va

21

Gtr. 6 (elev.)

f

w/ dist.

11 11 11 11 11 13 14 14 14 15 11/14 14 14 15 14 17 15 14 15

Chord progression: **D** **A**

Staff 1 (Treble): *6.2* (fingering), slurs, triplets, and various note values.

Staff 2 (Bass): Fingering numbers: 14 16 14 16 (16) 14 14, 9 12 11, 9/11 14 12, 12 14/17 (17) 16 17, 16 17 14 17 12 14 17 14 12 17 12 17 9. Includes trill markings (T).

Chord progression: **F#m** **E** **D**

Staff 1 (Treble): *8va* (octave), slurs, triplets, and various note values.

Staff 2 (Bass): Fingering numbers: 14 15 17 14 16 17, 19 (19), 17, 15, 15 14 12. Includes *8va* and *loco* markings.

Staff 1 (Treble): **Vol. swells*, *Gtr. 7 elec.*, slurs, triplets, and various note values.

Staff 2 (Bass): **Vol. swell*, *w/ dist.*, slurs, triplets, and various note values.

Staff 1 (Treble): *Gtrs 2 & 3*, *P.M.* (pedal point), slurs, and various note values.

Staff 2 (Bass): Fingering numbers: 11 11 9, 11 11 9 11 11 9 11 11 9, 9 9 7 9 9 7 9 9 7 9 9 7 9 7 5.

Chord progression: **A** **E** **F#m**

Staff 1 (Treble): *Gtr. 6*, slurs, and various note values.

Staff 2 (Bass): Fingering numbers: 14, 12 14 16, 16 16 (16) 14 12, 14, 17 (17) 14. Includes *1/2* (half note) marking.

Staff 1 (Treble): *Gtrs. 2 & 3*, slurs, and various note values.

Staff 2 (Bass): Fingering numbers: 7 7 5, 4 4 2.

Bm A F#m

Gtr. 6

8va

15 15 14 16 14 17 18 17 19 19 1 1/2

Gtr. 7

8va

16 14 13 16 14 14 19 14 16 16 1 1/2

Gtrs. 2 & 3

4/4 2

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 7 tacet

Gtr. 6 tacet

E C# D

8va

3

(19) 19 17 16 19 16 19 19 17 16 16

8va

Gtr. 4

(16)

11/13 13 11 13 14 12 12/14 16

Gtr. 5

8 10 10 8 10 11 9 10 12

[illegible]

D

Gtr. 1

Bm

F#m

E

D.S. al Coda 2

8va

15 17 17\14

19 22 19 22 19 21 22 24

22 24 22 21

12 14 14\10

15 19 15 19 16 17 19 21

19 21 19 22

P.M.

(7)
(7)
(5)

4
4
2

4
4
2

4
2

2
2
2

⊕ Coda 2

A

F#m

free.

The

(The

D

E

Outro

A

trail of bro - ken hearts fly - ing free.

trail of bro - ken hearts fly - ing free.)

Gtr. 1 tacet

A

(Synth.)

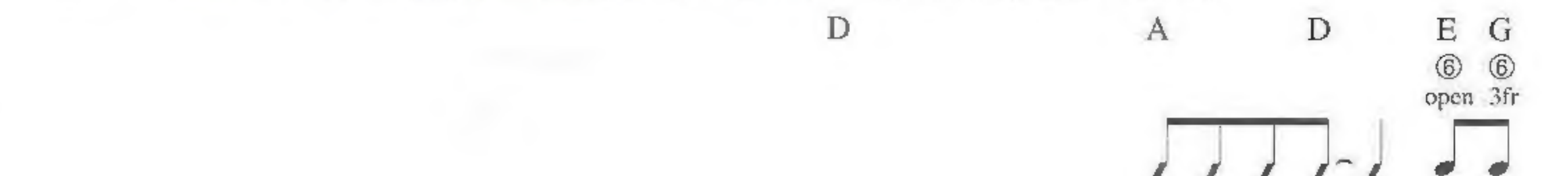
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

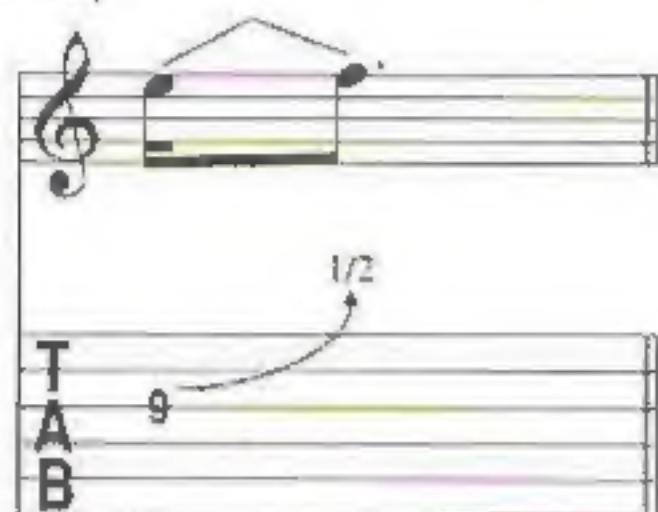
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

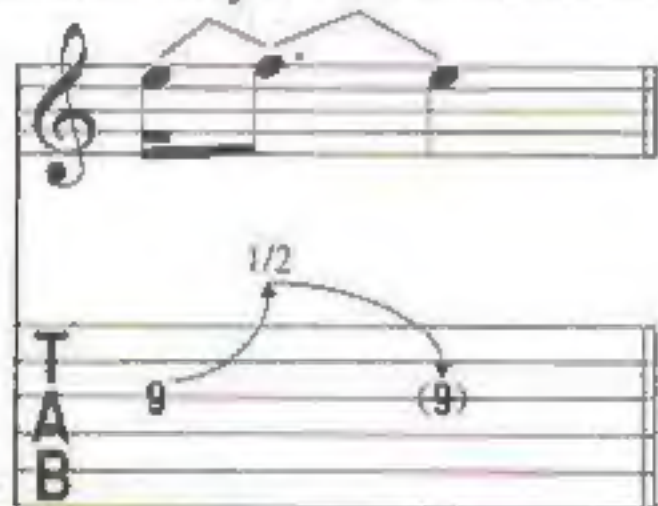
Strings: high E, B, G, D, A, B low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

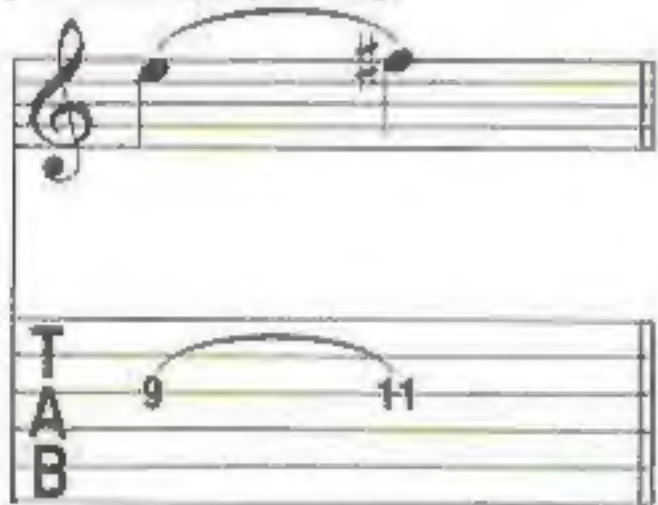
HALF-STEP BEND: Strike the note and bend up 1/2 step.



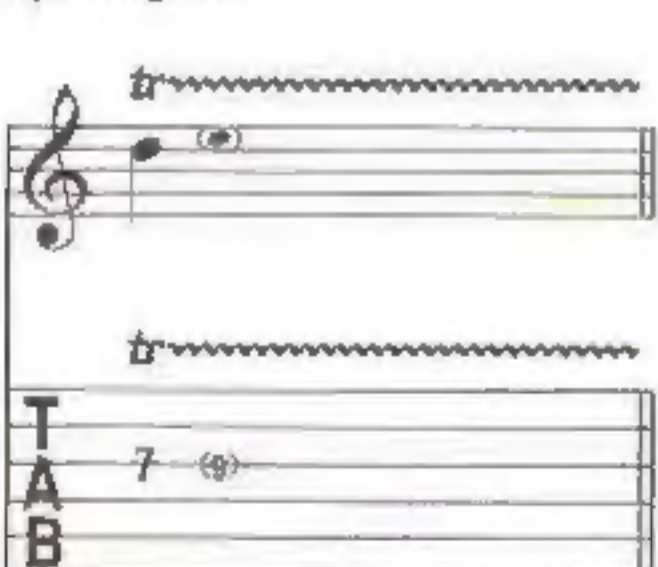
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



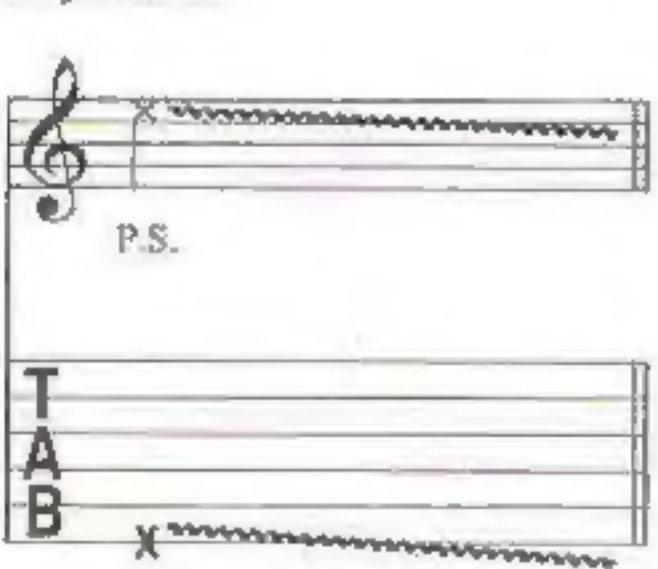
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



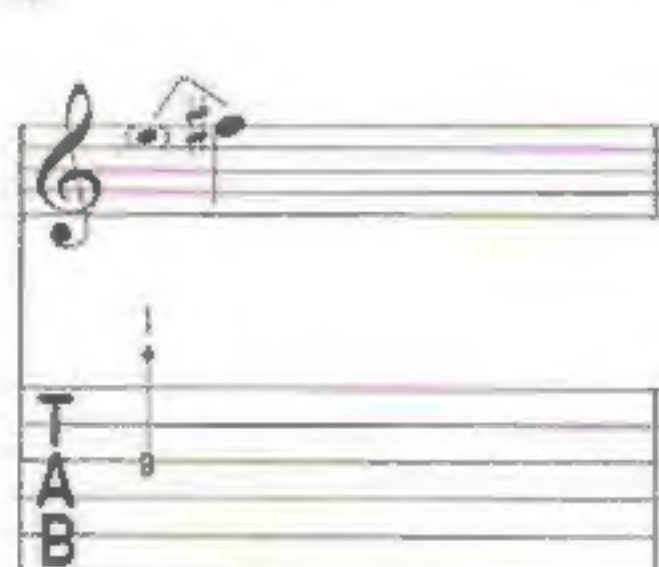
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



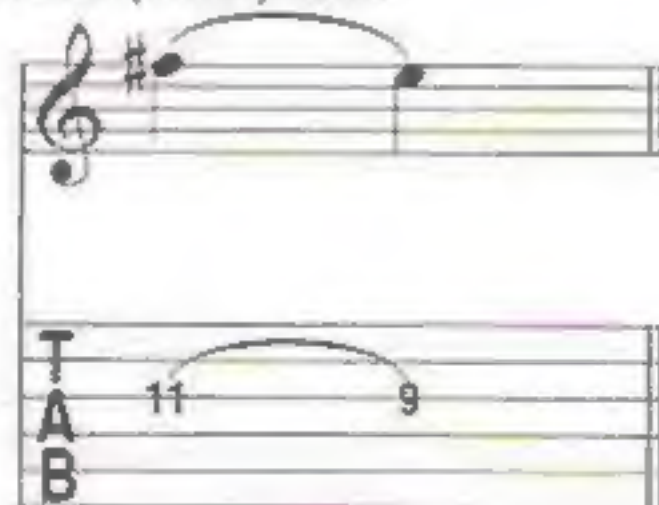
WHOLE-STEP BEND: Strike the note and bend up one step.



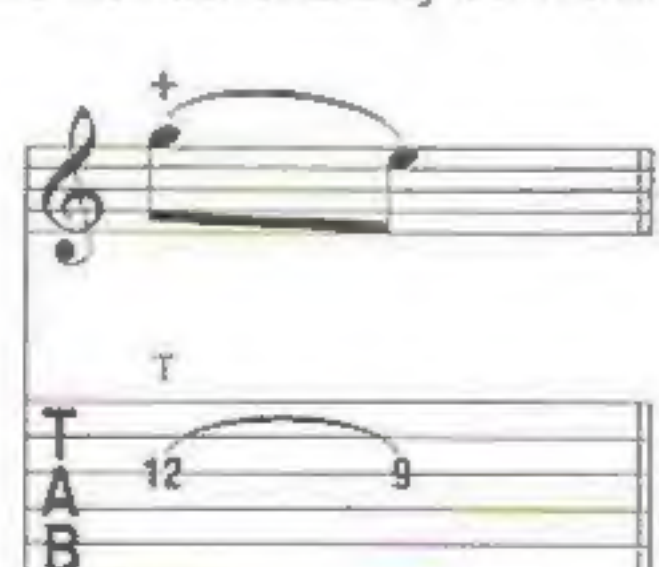
PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.




TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



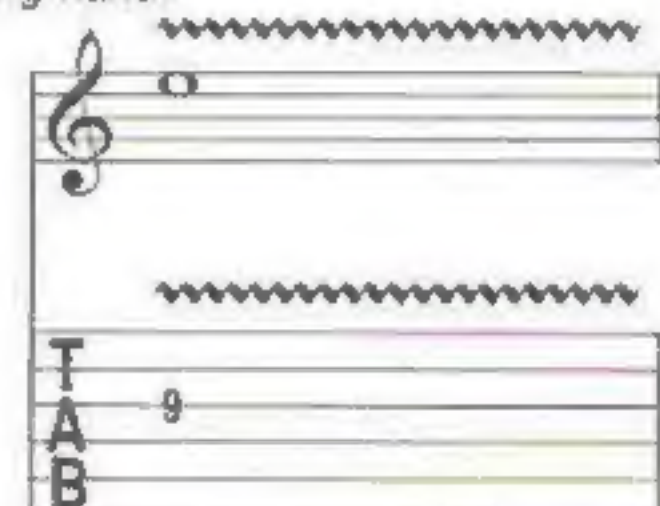
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



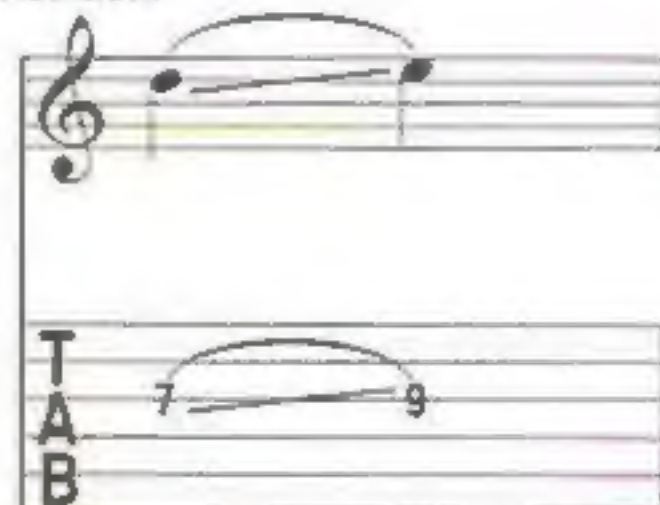
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



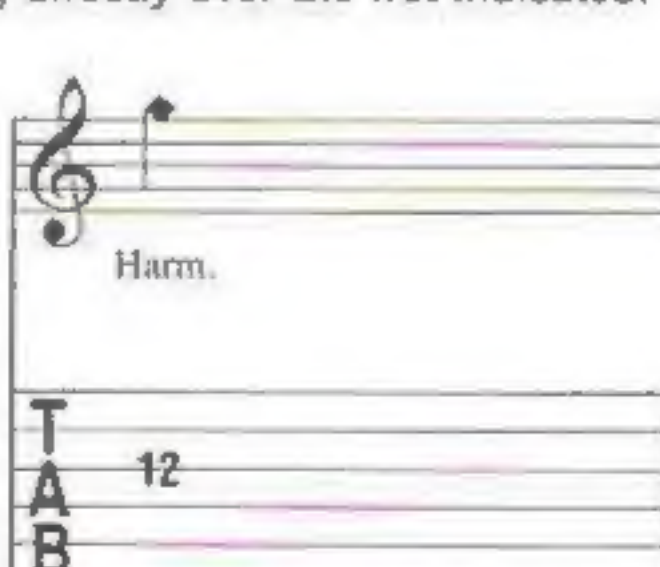
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



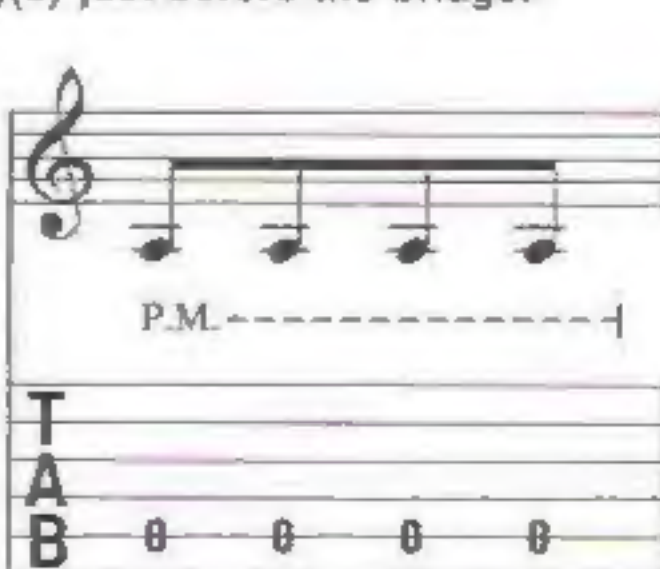
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



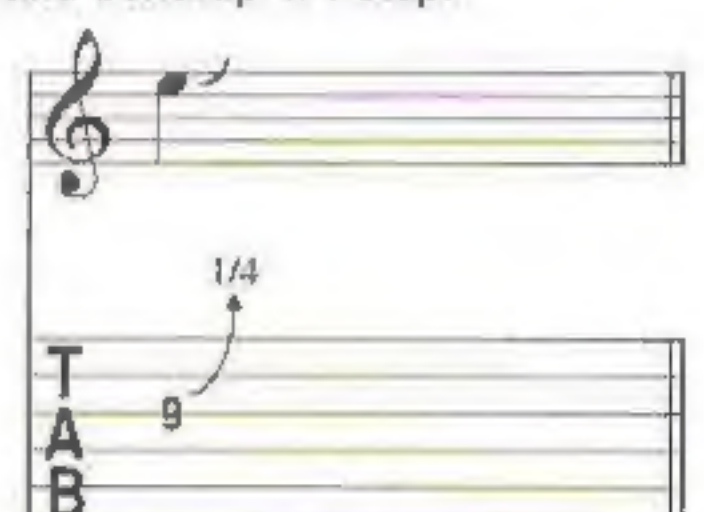
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



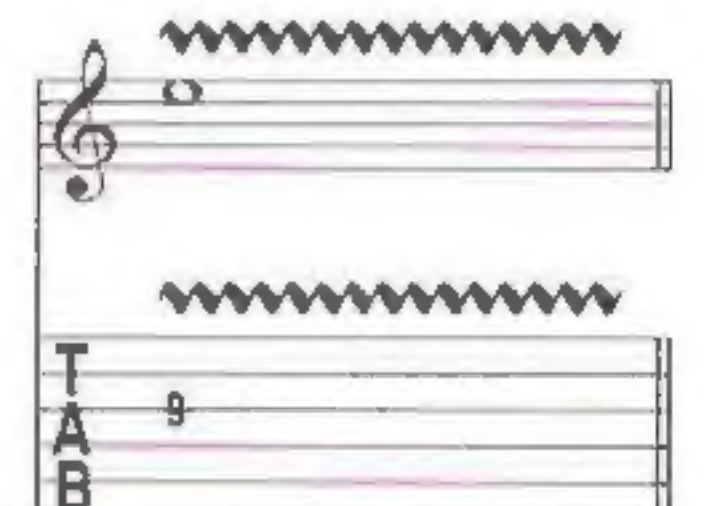
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



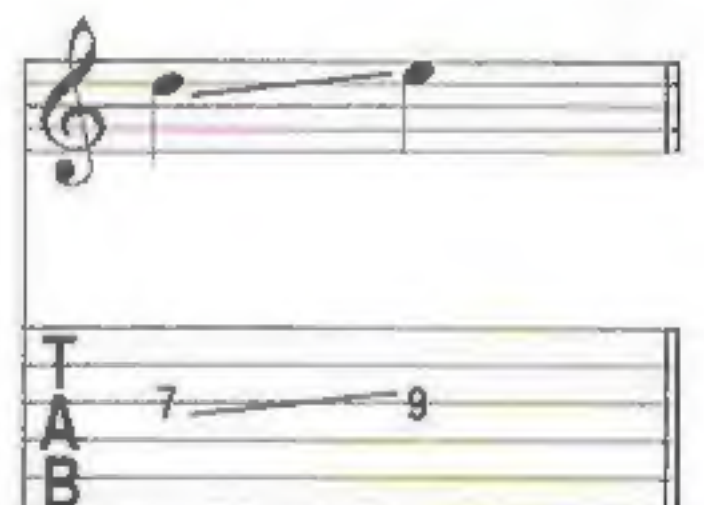
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



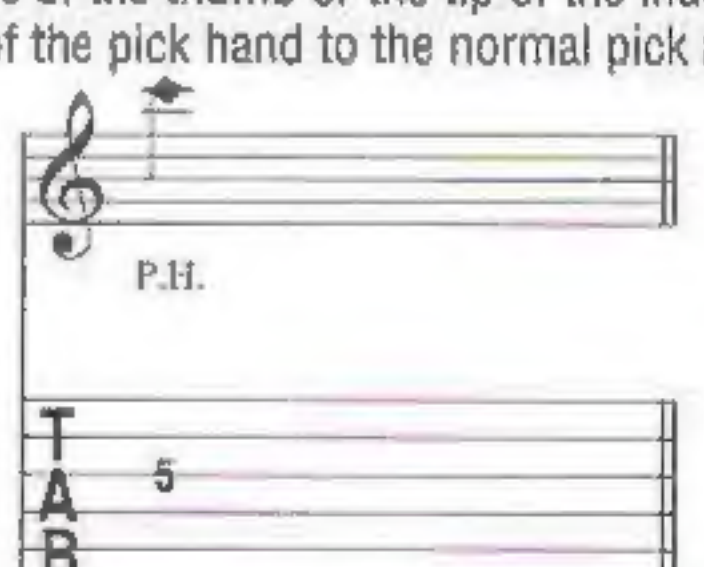
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



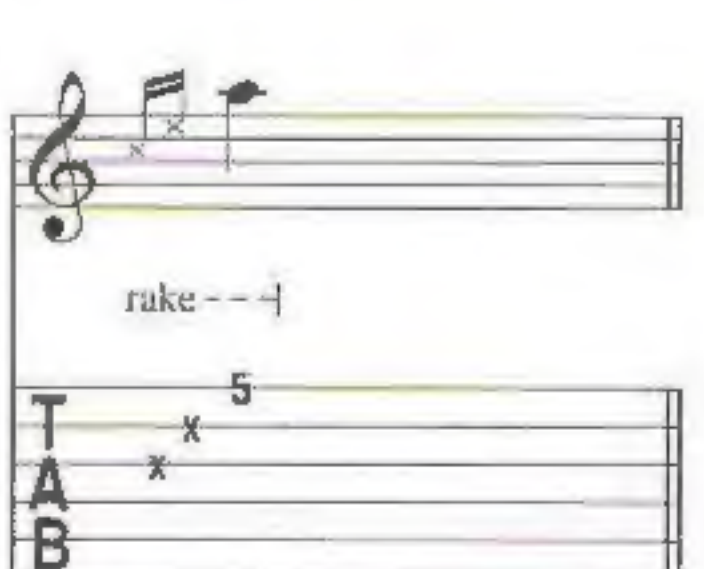
SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



THROUGH THE FIRE AND FLAMES

REVOLUTION DEATHSQUAD

STORMING THE BURNING FIELDS

OPERATION GROUND AND POUND

BODY BREAKDOWN

CRY FOR ETERNITY

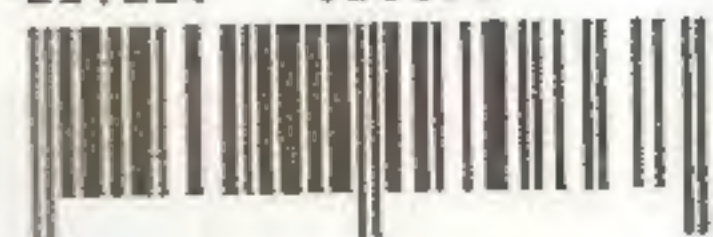
THE FLAME OF YOUTH

TRAIL OF BROKEN HEARTS



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6720 Szeged,
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Tel./fax:

(62) 420-792 0 884088 170868/HL00690915

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